

## THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1843.

## THE ROYAL COMMISSION;

ITS IMMEDIATE CONSEQUENCES AND PROBABLE RESULTS.



WE continue our observations on the several subjects connected with the Arts of this country, and propose in the following notice to give a general sketch of the labours of the Royal Commission on the Fine Arts, and to endeavour briefly to show its immediate consequences, and to point

out what will probably be its final result with regard to the British School of Art.

The establishment of the Royal Commission is unquestionably the most important event that has hitherto happened in the history of the Arts of Great Britain. It resulted through the appointment, in the month of May, 1841, of a Select Committee\* of the House of Commons, in consequence of a proposition to that effect by Mr. Hawes, in order to ascertain whether the necessity of constructing new Houses of Parliament did not afford a very proper opportunity for the encouragement of the Fine Arts in this country; not only their higher branches, but every description also of Decorative Art.

The Report of this Committee contains the following important opinion:—"During this inquiry the attention of your Committee has been called to one branch of the Fine Arts hardly known in this country, and which must, in a great measure, depend for its encouragement upon direct public patronage. Fresco painting has lately been revived on the Continent, and employed in the decoration of public buildings, especially at Munich. The space which it demands for its free development, and the subjects which it is peculiarly fitted to illustrate, combine to point out National Buildings as almost the only proper sphere for the display of its peculiar characteristics, grandeur, breadth, and simplicity. Your Committee having carefully considered the evidence, are disposed to recommend that this style or mode of Painting should be adopted."

This recommendation was supported by the judicious observation—that, independently of the beneficial and elevating influence of the Fine Arts upon a people, every pecuniary outlay towards the establishment of collections of works of Art in this country, had been directly instrumental in creating both new objects of industry and of enjoyment, and of thus adding to the wealth of the country. This must always be the case in all countries; Rome has for ages illustrated this truth, and Munich has now added another important corroboration of its inevitable consequence: this is partly shown in the influx of strangers; twenty years ago there was scarcely accommodation for travellers in Munich; it now abounds in comfortable hotels,

\* Consisting of the following noblemen and gentlemen: Messrs. Hawes and Labouchere, Sir R. Peel, Messrs. Gally Knight, Hume, Wyse, and Blake, Sir R. H. Inglis, Lord Brabazon, Lord Francis Egerton (Earl of Ellesmere), Messrs. Ewart and Milnes, Colonel Rawdon, Mr. H. T. Hope, and Mr. Pusey.

and is annually visited by a large increasing concourse of strangers; an improvement due solely to the recent great achievements in Art, of its late enterprising king, Ludwig I.

The Committee itself produced a good example in point, in regard to another more practical consequence of a liberal and enlarged view of the value and influence of Art; namely, in the immediate results of the purchase, by the British Museum, of the Hamilton Collection of Ancient Vases, for which the government granted 8,400*l.* in 1778. It says, in the words of the late Mr. Millingen—"The spirited designs which ornamented these vases, were studied by artists, and contributed singularly to improve the public taste. Their elegant forms, as well as the perfect quality of the clay and varnish, were analysed and imitated by Wedgwood, and other chemists and manufacturers. The public was so much pleased with these imitations, that our potteries were improved, and became an object of extensive demand in foreign countries. In a fiscal point of view, there can be no doubt that the money expended for the purchase of the collection in question has been repaid a hundred-fold to the nation at large, and proportionably to the revenue."

"As then," proceeds the Report, "the collection and exhibition of the works of Art, have not only tended to the moral elevation of the people, but have also given a fresh stimulus and direction to their industry, so your Committee is of opinion that a direct encouragement of the higher branches of Art on this occasion, will have a similar effect in a still higher degree."

The consequence of this Report was the establishment of the Royal Commission in November of the same year. The original members of the Commission were—His Royal Highness Prince Albert, Lord Lyndhurst, the Duke of Sutherland, the Marquis of Lansdowne, Lord Lincoln, Earl of Shrewsbury, Earl of Aberdeen, Lord John Russell, Earl of Ellesmere, Lord Palmerston, Lord Melbourne, Lord Ashburton, Lord Colborne, Mr. Charles Shaw Lefevre, Sir Robert Peel, Sir James Graham, Sir Robert Inglis, and Messrs. Gally Knight, Hawes, Hallam, Rogers, Vivian, and Wyse, with Mr. Eastlake as secretary.

This Commission was appointed expressly for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Royal Palace at Westminster, wherein Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in the United Kingdom of Great Britain and Ireland, and in what manner an object of so much importance would be most effectually promoted.

Viewing this Commission as the result of the conflagration of 1834, the artists at least may pronounce that catastrophe a very fortunate event, and we may safely say that the old Houses of Parliament were not only cheaply, but happily, got rid of.

The first act of the Commission was the announcement of the Cartoon competition; and the consequent exhibition of Cartoons in Westminster Hall in 1843, to enable the Commissioners to judge how far it might be advisable to employ British artists in the execution of frescoes for the decoration of the new Houses of Parliament.

With a view to the encouragement of a general competition, eleven premiums were offered—three of 300*l.* each, three of 200*l.* each, and five of 100*l.* each. The subjects of these Cartoons were to be taken from British history, or from the works of Spenser, Shakspeare, or Milton. At the same time that this competition was announced, notice was given that the claims of candidates in all other departments of Art, and in decoration generally, would be duly considered.

The object of this competition was two-fold,—to ascertain the general capability of the British artist in the drawing of the figure on a large scale, and to encourage that peculiar style and habit of composition best adapted to, and which must necessarily precede any successful attempt at, fresco painting. This preliminary step being considered absolutely necessary, owing to the studies of the British painter being, from various circumstances, hitherto almost exclusively bestowed on works of small dimensions, and directed only to the acquirement of those peculiar properties of Art which are the essential technical characteristics of oil-painting—brilliancy of colouring, and a transparent depth of shadow.

The result of the trial was declared by the Com-

missioners to be most satisfactory, notwithstanding the great majority of the painters of reputation had withheld themselves from the competition.

The Exhibition, which was opened on July 3, 1843, consisted of 140 Cartoons, the names of the contributors being concealed, and the successful competitors were Messrs. Armitage, Cope, Watts, —Bell, Horsley, Townsend—Bridges, Frost, Paris, Selous, and Severn.\* The judges thought proper to append the following declaration to their award: that, notwithstanding the inferiority of certain performances—a consequence unavoidable in an open competition, a great portion of the works were, in their opinion, highly creditable to the country. An opinion they were the more desirous of expressing, since the number of premiums offered, however liberal, was found to be by no means equal to the number of approved productions.†

The Commission having thus satisfied itself respecting the attainments of many British artists in Cartoon-drawing, and respecting their capacity to attain excellence in those qualities which are essential in historical painting, proposed an immediate competition in fresco-painting itself, to be exhibited in portable specimens, with a view to the final selection of the artists for the decoration of the new palace at Westminster, at the same time admitting into this competition works executed by any other method which might preclude the defect of a shining surface, as this is the fatal objection to oil-colours, and was the principal cause of the investigation as to the most proper method for wall-paintings.

In addition to these works, competitions were invited in works of Sculpture, Glass-staining, Arabesque-painting, Wood-carving, in Ornamental metal work, and Ornamental pavements.

The results of these competitions were satisfactory to the commissioners; and in consequence of the exhibition of the fresco specimens and the sculptures in 1844, commissions were given to several artists, with the conditions that the Commissioners were not bound ultimately to employ these gentlemen in the actual decoration of the Houses. It was resolved that six arched compartments of the House of Lords should be decorated with fresco-paintings, illustrative of the functions of the House of Lords, and of the relation in which it stands to the Sovereign; three of these frescoes to be personifications or abstract representations of "Religion," "Justice," and the "Spirit of Chivalry;" the remaining three to correspond with these representations, and to express the relation of the Sovereign to the Church, to the Law, and as the fountain of honour, to the State, namely—the "Baptism of Ethelbert;" "Prince Henry, afterwards Henry V., acknowledging the authority of Chief Justice Gascoigne;" and "Edward, the Black Prince, receiving the Order of the Garter from Edward III."

Commissions, subject to the conditions already mentioned for Cartoons (with fresco specimens) of these subjects, were given to R. Redgrave, A.R.A., W. C. Thomas, C. W. Cope, A.R.A., J. C. Horsley, W. Dyce, and D. Maclise, R.A. The subjects were at the same time open to general competition, with the offer of three premiums of 200*l.* each; the six above-named artists being excluded from the competition.

Regarding the works of Sculpture exhibited, the Commission expressed its complete satisfaction, and recommended the employment of the three following artists for this department—W. C. Marshall, J. Bell, and J. H. Foley. These gentlemen were subsequently commissioned to execute statues of Hampden, Lord Falkland, and Lord Clarendon, to be hereafter placed with many others in St. Stephen's Hall.

In the department of Decorative Art, the following artists were recommended by the Commissioners:—In wood-carving, Messrs. Rogers, Cummings, Ollett, Ringham, Freeman, Browne, and Thomas; in painted glass, Messrs. Ballantine and Allan, Wilmshurst, Warrington, Ward and Nixon, and Hoadley; in arabesque painting, Messrs. Collmann, Goodison, F. and J. Crace, and Johnson; in mosaic, Messrs. Singer and Co.,

\* A set of very excellent lithographs of these Prize-Cartoons has been published by Messrs Longman & Co.

† Ten additional premiums of 100*l.* each were afterwards awarded from the sum received at the doors. One shilling was charged for admission for the first fortnight; afterwards the public were admitted gratis, except on Saturdays, when a shilling was charged.



Milnes, and Chamberlain and Co.; in marquetry, Messrs. Austin and Rammell; in ornamented metal work, Messrs. Messenger, Bramah and Co., and Abbott.

In 1845 were exhibited the results of the competition for the six subjects mentioned above, for the decoration of the House of Lords; and the marked improvement in the fresco specimens was highly gratifying. The three premiums were awarded to J. Noel Paton, for the "Spirit of Religion;" to Edward Armitage for another composition of the same subject; and to John Tenniel, for an "Allegory of Justice" (a most effective composition).<sup>\*</sup> The consequence of the six provisional commissions was subsequently actual commissions for the frescoes of the House of Lords, to W. Dyce, A.R.A., "The Baptism of Ethelbert;" to D. Maclise, R.A., "The Spirit of Chivalry;" to C. W. Cope, A.R.A., "Edward the Black Prince receiving the Order of the Garter from Edward III.;" and to J. C. Horsley, "Religion." The Commissioners recommended fresco-paintings also for other parts of the palace to be entrusted to Messrs. Cope, Horsley, J. R. Herbert, A.R.A., J. Severn, and John Tenniel.

The four frescoes above named are now completed, and the remaining two spaces will not long remain vacant. No actual frescoes have been yet executed in other parts of the building; but much, as is sufficiently well known, has been accomplished in Decorative Art, under the direction of Messrs. Barry and Pugin; and in a style too of gorgeous splendour and costliness, which if it does not surpass, at least rivals, the magnificent displays of Venice, of Versailles, or of Munich; though perhaps in the House of Lords, a somewhat too profuse application of gold has been permitted.

As it is the intention of the government that the decorations of the palace shall not be limited to mural pictures only, a competition was invited in 1844 for works in oil-painting; a decision resolved upon partly also with a view to encourage and develop that department of Art in which the painters of Great Britain were from their past experience best calculated to excel. An exhibition took place accordingly in Westminster Hall in 1847, but consisting, in this, as on all other occasions, chiefly of the works of the younger members of the profession. The result was, however, completely satisfactory to the Commissioners, who thus expressed themselves in their Seventh Report:—"The evidence of ability afforded, not only by the works of the successful candidates, but by those of many others, has been most satisfactory to us. We remark that several of the artists who had before distinguished themselves in Cartoon drawing, have shown by their works exhibited on this occasion, that they are well qualified to execute oil pictures on a large scale."

The premiums awarded at this exhibition were nine; three of 500*l.* each, three of 300*l.* each, and three of 200*l.* each; namely, the first class to F. R. Pickersgill, G. F. Watts, and E. Armitage, for pictures of the "Burial of Harold at Waltham Abbey," "Alfred inciting the Saxons to prevent the Landing of the Danes by encountering them at Sea," and the "Battle of Mance." Those of the second class to J. Cross, P. F. Poole, and J. N. Paton, for pictures of "Richard Cœur de Lion forgiving Bertrand de Gournon," "Edward's generosity to the people of Calais during the Siege of 1346," and "Christ Bearing the Cross," together with the "Reconciliation of Oberon and Titania," both by the third artist named. Those of the third class were awarded to J. E. Lauder, C. Lucy, and J. C. Horsley, for the "Parable of Forgiveness" and "Wisdom," by the first, and the "Departure of the Primitive Puritans or Pilgrim Fathers to the Coast of America, A.D. 1620," and "Henry V., when Prince of Wales, believing the King to be Dead, taking the Crown from the Cushion," by the other two artists named.

The government further, by the advice of the Commissioners, purchased some of the works exhibited, at a cost of 1300*l.* taken from the proceeds of the exhibition. These purchases were four only, the "Burial of Harold," for 400*l.*; "Alfred inciting the Saxons to prevent the Landing of the Danes," for 200*l.*; "Richard forgiving Bertrand de Gournon," for 500*l.*; and the "Battle off Cape

St. Vincent," by W. A. Knell, for 200*l.*<sup>\*</sup> It was the intention of the Commissioners to recommend also Mr. Armitage's "Battle of Mance" for purchase by the State, had not her Majesty the Queen expressed a wish to possess this picture, which is now in the royal possession. This exhibition closed the competition, and the future labours of the Commissioners will henceforth consist in the allotment of the various works resolved upon to their respective artists, and in the exercise of a general superintendence of the decoration of the palace.

Such is a summary of the more direct labours of the Commission towards the encouragement of the Arts in England; it has of course also elicited a vast mass of useful information bearing on the general practice of the Arts, which will eventually tend equally as much towards their healthy preservation, as those measures we have just considered have indisputably furthered their more comprehensive and vigorous technical and theoretical development generally, to the very great advancement of the artistic talent of the country.

This premised improvement may probably, at present, be evident only to a few; but before the very extensive works in contemplation are nearly completed, we venture to assert that a progression so vast, as to amount to the establishment of an entire new school of Art in this country, will be obvious to all.

Few probably are aware of the vast store of opportunities for the British fresco painter that is contained in the NEW PALACE OF WESTMINSTER. The last Report of the Commissioners contains a scheme of the intended decorations in Painting and Sculpture as proposed by a select committee appointed for the purpose. An abstract of this scheme will not be unacceptable to our readers.<sup>†</sup>

#### ST. STEPHEN'S PORCH

contains two compartments, in which it is proposed that Peace and War should be represented. In this porch also will be placed four statues, including those of Marlborough and Nelson.

#### ST. STEPHEN'S HALL,

containing eight side compartments, and two end compartments, is proposed to be decorated with a series of ten illustrations of our constitutional history, in Church and State.

There will be in this Hall also twelve statues of eminent members of the House of Commons. In

#### THE CENTRAL HALL,

containing four compartments, it is proposed to illustrate the idea of the nationality of the component parts of the United Kingdom, by representations of the four Patron Saints, St. George, St. Andrew, St. Patrick, and St. David.

It is proposed that the corridors leading from this hall should be decorated with paintings illustrative of the great contest which commenced with the meeting of the Long Parliament, and terminated with the accession of William III., in 1689.

Of the paintings in St. Stephen's Hall, and in the corridors which join the two Houses, illustrating the progress of our institutions from the introduction of Christianity to the Revolution, "it has been thought that the central corridor might with advantage be adorned with paintings exhibiting, in strong contrast, the extremities which are separated by that interval. With this view, six subjects have been selected:—in three, Britain appears sunk in ignorance, heathen superstition, and slavery; in the other three, she appears instructing the savage, abolishing barbarous rites, and liberating the slave."

#### THE UPPER WAITING HALL

will contain illustrations from Chaucer, Spenser, Shakspeare, Milton, Dryden, Pope, and two others, the choice of subjects being left to the artists to be hereafter appointed.

#### THE PEERS' ROBING-ROOM,

containing three large, and six smaller compartments, will be decorated with subjects illustrating the idea of Justice on Earth, and its development in Law and Judgment.

<sup>\*</sup> The respective prices were fixed by the artists themselves.

<sup>†</sup> Although the Parliamentary "Blue Books" are accessible to all, generally speaking very few avail themselves of their opportunity, by taking the trouble to peruse these often extremely valuable documents.

#### THE ROYAL ANTE-CHAMBER

is proposed to be decorated in six large compartments, with copies, in tapestry, of the defeat of the Spanish Armada, from the designs of the tapestries originally existing in the old House of Lords; and in twenty-eight smaller compartments, with portraits relating to the Tudor Family.

There are also in this apartment twelve panels to be adorned with carved work.

#### THE ROYAL GALLERY.

In this gallery, in which there are eighteen compartments, it is proposed to illustrate the Military History of the country.

#### THE QUEEN'S ROBING-ROOM.

In this apartment it is intended to illustrate the story of King Arthur. The chamber has already been allotted to Mr. Dyce, under whose direction the whole decorations, historical and ornamental, will be executed.

#### THE PEERS' AND COMMONS' REFRESHMENT-ROOMS.

are proposed to be decorated with landscapes, views of towns and palaces, &c.

#### THE PAINTED CHAMBER, OR HALL OF CONFERENCE BETWEEN THE TWO HOUSES,

with thirteen compartments for painting, is proposed to be decorated with subjects having reference to the acquisition of the Countries, Colonies, and important places constituting the British Empire.

The Report concludes with the following recommendation:—"With regard to the technical method in which the paintings proposed should be executed, your Committee, although not prepared to offer a general recommendation on this subject, were of opinion that the pictures in the three corridors leading from the Central Hall, and the pictures in the Refreshment-rooms, should be painted in oil, and that the Queen's Robing-room, St. Stephen's Hall, and the Royal Gallery should be painted in fresco. The representations of the four Patron Saints, from their size and situation, might be advantageously executed in Mosaic (like the Four Evangelists in the pendentives of the cupola of St. Peter's), thus giving an opportunity for the introduction into England of an Art highly valued in other times and countries."

Your committee have further to observe, that moveable oil-paintings, not coming within the general plan proposed, might be placed in Committee-rooms and in other parts of the building.<sup>\*\*</sup>

Here we have a vast scheme for the employment of painters and decorators of every description, nor are sculptors overlooked. Many statues, both in bronze and marble, will be required, and several are already allotted to their respective artists, as the eighteen to be placed in the House of Lords, which are awarded to the nine following sculptors: J. Thomas, J. E. Thomas, P. McDowell, R.A., W. F. Woodington, H. Timbrell, J. S. Westmacott, J. Thornycroft, F. Thrupp, and A. H. Ritchie.

Such extensive works as this great scheme of decoration requires will of course not be completed in a few years, nor is it advisable that they should; there are doubtless many artists yet unknown who are destined to achieve an honourable name by their future labours in the Palace at Westminster: the great work has yet to be done, we are yet but on the threshold of the temple of our Art-glory, a temple that we shall owe to the Royal Commission on the Fine Arts. It is a great satisfaction to be enabled, by our present opportunity, to show that we required but the earnest of a cordial public patronage to acquit ourselves as gloriously as ever did the favoured generations of past ages; for that this will be the final result of the Royal Commission, we have not the least hesitation in affirming.

Let us examine our present position, or the immediate consequences of the Commission. We have been year after year gratified with the exhibition of works of Art, which if not great are at least good, and have, with almost universal admission, surpassed all that was anticipated by the most sanguine supporters of the Home-produce Scheme. And what renders this result peculiarly satisfactory

<sup>\*</sup> This Report bears the following signatures:—Albert, Lansdowne, John Russell, Morpeth, Mahon, T. B. Macaulay, Robert Harry Inglis, Henry Hallam, Thomas Wyse; with the date July 9, 1847.

<sup>\*</sup> In all these competitions for premiums the judges were—the Marquis of Lansdowne, Sir Robert Peel, Samuel Rogers, Sir Richard Westmacott, R.A., Richard Cook, R.A., and William Etty, R.A.



is, that it has been attained almost wholly without the assistance of those artists who had the exclusive *prestige* of public confidence, whether wisely or not on their part we will not pretend to decide, but they have certainly allowed a veil to be drawn before them which they are not now likely to remove. Mr. Maclise is the only member of the Royal Academy, of the ancient *régime*, who has taken a place among the more conspicuous agents of this great public undertaking; the two other Academicians now engaged may be said to be in a measure the creatures of the Commission, namely, Messrs. Dyce and Cope. We think we may venture to say, without giving offence to those gentlemen, that the latter was introduced to the public by the Cartoon of the "Trial by Jury," exhibited in Westminster Hall in 1843; and the other by his Cartoon of the "Baptism of Ethelbert," exhibited in the same place in 1845. The same may be said of nearly every name that we have had occasion to mention in this notice, at least, if not nearly every name, the proportion of the *known* to the comparatively unknown is so very small, that our position is scarcely incorrect. This then we take to be the more immediate consequences and benefits resulting from the Royal Commission, that we are now actually in the possession of an important rising school of artists, that without its fostering care might, like the desert flowers, (thanks to the privileged exclusiveness of the Royal Academy) have blushed unseen, or brooded over their undeveloped faculties in an unemployed and useless obscurity.

The prominence with which some of this new-born school have come forward is conspicuous, and all in various spheres of Art, as Messrs. Armitage, Watts, Frost, Cross, Tenniel, and a few others, who have now more than *promised* to take their places among the principal painters of the age; though before the highest rank in Art is attained, it will be necessary to devote a greater proportion of attention to the *Thought* and *Sentiment* of Art than has hitherto been displayed in any of the exhibitions of the Royal Commission. Mr. Frost it is true, in the picture of "Euphrosyne" in this year's exhibition at the Royal Academy, has observed that fundamental law of all greatness in Art—the co-ordinate development of essence and form, of sentiment and sense; but in his work the sentiment itself is of a sensual order—reckless voluptuousness. If Mr. Frost persists in illustrating only this sentiment, his works will fitly adorn but few localities.

Mr. Armitage is doubtless destined to perform a prominent part in the illustration of our battle history, in the ROYAL GALLERY. He appears to be peculiarly qualified for this description of Art; and to earn a great name in this province with such reputations as those of Horace Vernet and the less known though scarcely less great, Peter Hess of Munich, to compete with, will be no ordinary task.

In the works of Mr. Watts, whose persevering absence from the Royal Academy exhibitions we much regret, there is too much positive imitation of the *matériel* of the far-famed productions of Italy; still both the "Caractacus" and the "Alfred" were great works, notwithstanding the misty obscurity in which the hero of the latter piece was enveloped, looking much more like an undefined ghost of fable than a vigorous man of action; in other respects this picture was too prominently a display of *limb*.

Mr. Cross's "Richard I. and Bertrand de Gournon" was a great dramatic work, and, but for the mistaken *effeminate* conception of Richard, would have been perhaps a perfect work of its class.

To Mr. Tenniel's "Allegory of Justice" we accord our unconditional approval, not for any extraordinary excellence of any kind, but for that just balance of the qualities of Art, which must always result from a due combination of the imaginative and imitative faculties when under the regulation of a proper refinement of feeling. The technical display in this composition was duly subordinate to its sentiment, which was well and powerfully rendered. We foresee a field for this painter in the PEERS' ROBIN-ROOM.

The works above reviewed are far from being a tithe of the meritorious productions elicited by the Commission, but it is not our intention further to particularise; yet we cannot refrain from a remark upon the extraordinary powers of execution displayed by Mr. J. N. Paton, whose "Oberon and Titania" was a prodigy of skill and patience: but we think that, under the circumstances, both this

picture and the "Christ bearing his Cross," were ill-chosen subjects; and of the latter, the *rendering* was far too palpably a repetition of what has been repeatedly done already, to command other than a mere passing approval of its *academic* qualities. We plead guilty to some of the fickleness of the crowd to which Zeuxis of old exhibited his "Family of Centaurs." We should feel gratified at seeing Mr. Paton's well governed powers employed upon less hacknied subjects, or at least with some novelty of treatment. The great mass of the works exhibited were evidences of too exclusively mere technical aim in their various authors; a consummation not at all to be wondered at when we consider the antecedents of the English School, and the mere material value of the education available to the British artist in the great British School of Art—the Royal Academy.

We now come to what we consider the great result of the Royal Commission—the introduction of FRESCO-PAINTING into this country. As long as our practice is limited to oil-painting, it is very unlikely that we shall ever see amongst us anything approximating the monumental works of other nations. Oil-paintings are not more durable than frescoes, if both are tended with equal care. To confine a fresco in a damp narrow locality, where a breath of air never refreshes it, is but a sorry test: the *damp* of the atmosphere will not injure frescoes, provided they are equally exposed to the dry and purer air; where frescoes have decayed, it has been the fault of the locality; and when they have been destroyed, or painted upon an imperfectly secure ground, it is certainly no fault of the method itself, but of its treatment. The *rain* even does not injure frescoes: this is evident from several old works in Germany, and the fact has been again very sufficiently tested in the fine "Peasant Fight," painted by Lindenschmitt in 1831, upon the outside of the wall of the church of Sendling, a village in the vicinity of Munich; and the climate of Munich, which is more severe and certainly as changeable as our own, is a severe test. This fresco, which has now weathered the storm for seventeen years, has yet exhibited no signs of injury whatever. The outside of the Isar-Thor also at Munich, painted some thirteen years ago by Bernhard Neher, is an additional corroborative. If such then be the hardihood of this method, we have no other enemy to fear in our buildings than the effects of smoke, which happily can be very easily remedied.

It will be seen from what is stated above, that the Commission has not recommended that fresco should be exclusively, though to a considerable extent, employed in the decorations of the new palace. This was probably more out of respect for our antecedents, than from any opinion that it was immaterial which method was adopted. It is notorious that oil-paintings, when attached to walls, are seen with the utmost difficulty, and only in one or two localities. This is owing to two causes—the gloss, and the darkening through time, which, unless a picture is hung in an express light for the purpose of displaying it, are perfectly fatal to its effect. This is a consummation so thoroughly felt on the Continent, that all the valuable pictures in the churches are being gradually replaced by copies, and removed to picture-galleries, where only they can be adequately appreciated, because in these galleries they not only have an appropriate light, but as forming no part of the general system of the decoration of the apartment, they can be hung just in such a manner as is best fitted to display them to the most advantage.

Michelangelo's antipathy to oil-painting as a mode of mural decoration is well known; not, however, because he considered it an Art fit only for women and children—for this he never said: his expression was, that oil-painting was an Art fit only for women, and easy and lazy persons like Fra Sebastiano,\* and this was a mere burst of indignation against Sebastiano del Piombo, for his persisting in persuading the Pope to have the "Last Judgment," in the Sistine chapel, executed in oil. Michelangelo's real objection was doubtless not more his own inexperience in the style than his conviction of its total unfitness for the decoration of a large mural surface. However, this by the way, but it has brought us to the real cause of the partial opposition that was raised to the introduc-

\* "Il colorire a olio era arte da donna, e da persone agiate infingarde, come Fra Bastiano."—Vasari, *Vita di Sebastiano*.

tion of fresco amongst us, namely, the inexperience of our artists in the method.

Mr. Maclise is the only one of our painters of established reputation who could, without working under great disadvantage, immediately transfer his attention from oil to fresco-painting; and this, from the fact, that his style of execution has of late years been strictly a *fresco style*, if we may be allowed the expression. Mr. Maclise's present style of colouring is calculated to give much more satisfaction in a work in fresco than in an oil-picture, for in the former we do not look for nor expect that richness and brilliancy of colour, or transparency and depth of light and shade, which we are now quite familiarised with in oil-pictures, and which indeed are the peculiar excellencies of our school. It is remarkable, however, that Mr. Maclise, even in his oil-pictures, has studiously discarded these peculiarly characteristic capabilities of the Art. It is, however, only latterly that he has exhibited a decided disregard for them—a disregard sufficiently evinced in the picture of "Noah's Sacrifice," exhibited in 1847; and in that of the "Knight," in this year's Exhibition. The former work, indeed, displayed scarcely a single pictorial quality beyond that of the representation of form. These peculiarities, however, do not prove Mr. Maclise's capacity to excel as a fresco-painter; they are simply defects which will interfere little, if at all, with his other qualifications for this branch of pictorial Art. He has that definite and ready perception of form and character, which is the peculiar requisite of fresco-painting, to a high degree, and with a somewhat greater attention to *colour*, he cannot fail to become a great fresco-painter and a *capo maestro* of our school. That he is quite capable of a more truthful and generous style of colouring is sufficiently evident from many of his earlier works, to go no further back than the "Hamlet" now in the Vernon Gallery; and we recollect a picture called "Snap-apple Night," which left nothing to be desired either in colour or in chiaroscuro. Of late years, however, Mr. Maclise seems to have taken almost as much pains to shake off these excellencies, as it must have given Sir Joshua Reynolds trouble to introduce them during the fifty years which it ultimately cost him to identify them with the English School.

There is another of our distinguished painters whose name we are very glad to find among those recommended for employment by the Commissioners, we mean Mr. Herbert, who, we trust, will soon be enabled to exhibit some specimen of his great powers, in the shape of a fresco, in the New Palace. Mr. Herbert is an admirable colourist, and he combines also with this quality both excellence of expression and of form; but we would venture to suggest the necessity of his introducing some greater variety of countenance, some diversity of individuality in his characters: they have been hitherto strikingly similar, especially his females, as in the picture of "Our Saviour subject to his Parents at Nazareth," in the Exhibition of 1847, and in the "St. John the Baptist reproving Herod," in this year's Exhibition; the faces, of the Virgin in the one, and of Herodias in the other, are identical; indeed, in the "Herod" all the *heads* are alike, though the *expression* is varied.

Good colouring is quite compatible with fresco, though transparency may not be, and the deficiency of *depth* in the shadows is in a great measure counteracted by the superior power of the white and lighter tints, compared with which those of oil-pictures are after a time completely horny. There is, therefore, not much difference in the *contrasts* of the two styles.

Though there is a general want of colour in the frescoes of Cornelius in the Glyptothek and in the Ludwig's-Kirche at Munich, there are very many frescoes in that Art-favoured city that are extremely well coloured, as some of those by Zimmermann, in the Loggia of the Pinacothek; the landscapes of the Hofgarten, by Rottmann; the fresco by Lindenschmitt at Sendling, and the triumph of Ludwig der Bayer, on the Isar-thor, by Neher, both of which we have already mentioned; and the magnificent series of the Basilica of St. Boniface, executed under the direction of Henry Hess, in which he has happily forsaken that affected Gothicism, which is the leading feature of the decorations of the Royal Chapel; a Gothicism it appears adopted for no other reason than that it was *old German*. Some of the frescoes of this church, executed by John Schraudolph, and J. C. Koch, are even brilliantly coloured. Some of the frescoes



of Schnorr also, of the series of the Nibelungen Lied, in the palace of Munich, are finely coloured, though in such noble works as the "Arrival of Brunhilda at Worms," with its grand forms, its chivalrous romance, and middle-age pomp, any colouring must appear but a very subordinate consideration: the colouring of this work is perhaps every thing that can be required. To go back, however, to much earlier productions, perhaps few oil pictures have been much better coloured than many of the frescoes of Raphael in the Vatican.

The great advantage of this practice of fresco-painting is, that it involves the necessity of form and character being the painter's chief objects of attention, and in this respect alone goes far towards the introduction of a great School of Art; for these peculiar properties will inevitably lead to the choice of a kindred or corresponding style of subject, which will again reflect itself on the public mind at large. The very probable introduction of fresco-painting, therefore, we take to be the great result of the Royal Commission on the Fine Arts.

We have said nothing of the frescoes which have been already executed in the House of Lords, for those works in their elevated position are so effectually removed from critical observation, that to venture any remarks upon their execution would be hazardous. On the whole, the decorations of this chamber appear to be either over or underdone; the mass of gold obscures the frescoes, which in their retired position are mere mural decorations; and the decorative work is in its turn obscured by the dazzling light of the windows, which by their transparent portions of white glass completely negative any agreeable effect that might otherwise be produced by their colours. The white should be either ground or opal glass.

As the last but not the least service of this Commission, we may notice the valuable occasional contributions of its accomplished secretary Mr. Eastlake to our practical Art-literature, in the appendices to the various Reports of the Commission. There are perhaps few papers that the painter could peruse with as much benefit and improvement, in the theory of the practice of his art, as the eight parliamentary documents already published, relating to the appointment and labours of the Commission. We may further mention also, that we owe Mr. Eastlake's very valuable *Materials for a History of Oil Painting*, to his researches in behalf of this Commission; and its equal, as an instructive practical guide to the painter, cannot be found in the whole literature of Art.

July 17, 1848.

CULTOR.

## ON THE APPLICATIONS OF SCIENCE

### TO THE FINE AND USEFUL ARTS.

#### BLACK LEAD PENCILS.

THE importance of the Black Lead Pencil is quite sufficient to warrant an article, upon its history and its manufacture, in the pages of the *Art-Journal*. There is considerable difficulty in determining at what period this substance was first employed for writing or drawing, as it has been confounded with several other mineral bodies to which it bears no relation. It is well known that the ancients drew lines with lead upon their parchments; and this was done with a round flat plate of this metal. The transcribers, when they desired to produce a manuscript of a superior or ornamented character, drew fine parallel lines, and traced their illuminated designs, sometimes with a hard point, but frequently with the soft metal lead, but we have no evidence of the early use of plumbago. It has been suggested, that this was probably the material which was formerly employed by the oriental women for darkening their eyelids and eyebrows, a custom which appears to be of the highest antiquity, as we read that Jezebel painted her eyebrows; or, according to another translation, "put her eyes in painting." Sulphuret of antimony is, however, much more likely to have been the material used by those eastern coquettes of the olden time, since it is found far more abundantly than plumbago, if, indeed, the latter was known at all at so early a period.

The first author who gives anything like a satisfactory description of the plumbago, or black lead

pencil, is Conrad Gesner, in 1565. He states, that pieces of plumbago were fixed to a wooden handle, and, as he believed, an artificial mixture, of fossil substance, was sometimes covered with wood as with a sheath, and used for writing and drawing.

Half a century later than this we have a very accurate account of this mineral, and a statement, by Casalpini, that it was used in Italy, not only for drawing, but mixed with clay, for the manufacture of crucibles. Beckman, in that interesting evidence of the most unwearying industry—his "History of Inventions"—informs us, on the authority of Professor Fiorillo, that the pencils first used in Italy, for drawing, were a mixture of lead and tin, fused together—pewter, in fact. A pencil of this kind was called a *stile*. Petrarch, in his fifty-seventh and fifty-eighth sonnets, praises a painter, Simone Memmi, out of gratitude for a picture of his beloved Laura, which was made with a *stile in carte*. Boccaccio and Michael Angelo also mention this *stile*, and it appears such pencils were long used in common over most parts of the continent. The lead plummet is not yet entirely extinct in our own island, which is of exactly the same character as the *stile* here mentioned, except that pure lead and not pewter composes it. The name of *molybdena* or *molybdoides* is, however, the one under which plumbago is mentioned by the authors of this period, a name that is now applied to a mineral of a very different character. In Aldrovandus the same substance is named as *lapis plumbarius*; and from this we may, perhaps, derive some clue to the error of calling that lead which is entirely different, in all its characters, from that metal. James I. granted to William Whitmore and Jonas Verdon the manor of Borrowdale, comprising "the wad holes and wad commonly called black cake, within the commons of Seatoller," for the yearly rent of fifteen shillings and fourpence. From this it is certain that mining, on a small scale, was carried on in this district at an early period.

A deed exists, bearing date the 28th November, 1614, by which "William Whitmore and Jonas Verdon, sold and conveyed unto Sir Wilfrid Lawson of Isel, knight, and others, all the said manor of Borrowdale, with the appurtenances of what nature and kind soever, excepted and reserved unto the said William Whitmore and Jonas Verdon, their heirs and assigns, all those wad holes, and wad commonly called black cake within the commons of Seatoller, or elsewhere within the commons and wastes of the manor of Borrowdale aforesaid, with liberty to dig, work, and carry on the same." Since this time, the black lead of the district has been held distinct from the other royalties of this manor. The wad holes appear to indicate merely pits, from which the plumbago was worked out on the sides of the hill, where it appeared at the surface. In the Cumberland dialect this substance is called *kellow* or *killow*, wad or wadt, the latter name being also applied to manganese, which is frequently called *black wad*, which as wad signifies black, is no other than *black-black*. Down to the present time, the Cumberland mine has continued to supply all the finest black lead which is employed in this country.

As already indicated, this substance, called black lead, does not contain a particle of that metal; it is only a very peculiar form of carbon.

From Vannexen's Analyses, published in Silliman's "American Journal of Science," we have the following composition of British and American plumbago:—

	Borrowdale.	Pennsylvania.
Carbon .....	88.37	94.4
Silica .....	5.10	2.6
Alumina .....	1.0	0.0
Water .....	1.23	0.6
Oxide of Iron .....	3.6	1.4

And Schrader gives the following as the analyses of the ashes of the Borrowdale and Spanish varieties: one hundred grains of each plumbago leaves behind, after burning, ashes of the following weight and composition, the carbon being burnt off:—

	Borrowdale.	Spanish.
Protoxide of Iron .....	5.8	7.1
Silica .....	3.5	1.5
Alumina .....	2.3	1.2
Oxide of Copper .....	0.0	1.0
Titanic Acid .....	6.3	3.1
	17.9	13.9

The apparent discrepancies of the two analyses of the Borrowdale plumbago arise from the cir-

cumstance that scarcely any two samples have precisely the same composition.

The great Swedish chemist, Berzelius, and also Karsten, regard this mineral as a peculiar form of carbon, the iron being, in all probability, united with the titanitic acid, and being in the state of mixture with the principal material.

There are few facts, with which science has made us acquainted, of a more startling character than that of the intimate similarity of the most precious gem,—the diamond; this black and greasy substance, plumbago or graphite; and a lump of charcoal or coke. The last of these bodies, it is known, burns with great facility, whilst the two former require the most intense artificial heats which can be produced for their combustion. The diamond transmits and reflects light with great beauty; the other two absorb nearly all that falls upon their surfaces, and hence give nothing but pure blackness to our vision. We however find, upon burning either the diamond, a piece of plumbago or of charcoal, with such precautions that every product of the combustion may be collected, that they all alike resolve themselves into a compound of carbon with oxygen—carbonic acid. The industrious researches of modern experimentalists have, however, carried the proof of the identity of composition still further. M. Laroche Jacquelin, during last year, succeeded, by the agency of the voltaic arc of flame, in converting the diamond into coke; and on the evening of the closing lecture of the session, at the Royal Institution, Dr. Faraday repeated the experiment with the greatest success. That the material which forms the pencil of the artist, and the jewel which is the proud ornament of the diadem of sovereignty, are the same in all but physical character, appears strange. But science affords other instances as singular as this, proving that the same substance can be impressed by nature with different conditions; showing the high probability that many substances, which we now regard as dissimilar, may have a common origin, and be the same in ultimate composition.

To return from this digression,—Plumbago-graphite, or black lead, is always found in the primary rocks. At Borrowdale it occurs in a green-stone rock; in Invernesshire, in gneiss; at Arendale, in Norway, in quartz; and in the United States, in the felspar and quartz rocks also. In addition to the places already named, plumbago is found in the neighbourhood of Ronda, a town of Grenada, in Spain; in Upper Provence; in Leizersdorf; and considerable quantities, generally of an inferior quality, are imported from Ceylon and Mexico. Some has been found in Africa; and small quantities occur in Cornwall, in those igneous ejections through the other rocks, commonly called Elvan courses; and some is found in the slate rocks near Boscastle.

As it is from the mine of Borrowdale that the principal supply of black lead for pencils is obtained, some description of this mine cannot fail to be interesting. The mine is situated about nine miles from Keswick, near the head of the valley of Borrowdale, on the steep side of a mountain. The entrance to the mine is through a level or adit, which was driven into the hill in 1798, and at the length of 220 yards communicates with an older working. Through this principal level the water passes off, and the produce and rubbish are brought out in small waggons, upon a tram-road or railway. Over the mouth of this adit a house is built, in which the workmen are undressed and searched, as they pass through it on leaving their work. This precaution being deemed necessary from the value of the mineral, and the numerous robberies which were formerly committed. The depredations were frequently of so bold a character, that an act of parliament was absolutely required, by which "an unlawful entering of any mine, or wad hole of wad, or black cake, commonly called black lead," &c. [25 Geo. II., cap. 10.], is made felony.

The following extract from a highly interesting description of this plumbago mine, which appeared in *Chambers' Edinburgh Journal*, for 1846, details particulars of the workings at the time of the visit of one of the proprietors of that excellent periodical:—

"The entrance to the mine is by a door adjoining the cot, and within this we pursued a level passage, rather wet under foot, but dry above, and so spacious as to allow two persons to walk abreast without stooping. On and on we went, till I imagine we were about a hundred yards from the entrance, and then we came to a sort of radiating



point, whence there were excavations in different directions. No working, however, was going on upon the level of the passage; and to see the diggers at their laborious trade, it was necessary to mount two ladders, one above another. This was a difficult job, for the ladders were pretty nearly perpendicular, and slippery with mud and water, and besides each of us had to climb with his candle in his hand. Unaccustomed as I was to such kind of work, having done nothing in the climbing line since the days of the *cravats*—Anglicé, rooks—some thirty years ago, I got up these odious ladders with tolerable alacrity, and at the top found myself at the mouth of a gulf half filled with rubbish, over which were visible two men engaged in blasting a mass of rock, the clink of the hammer at every blow resounding through the recesses of the mine. Crawling on hands and knees the best way we could over the loose debris, we had the satisfaction of standing close to the two individuals who thus pursued their solitary and hazardous occupation. Following the capricious sinuosities of the strata, they had ascended in a slanting direction from the landing-place, and stood on a species of shelf of the rock, over which they pointed out to us the object of their search. Holding up our candles, we were enabled to see a tolerably large nodule of plumbago, which thinned off in the vein, and disappeared. United with their late successes, the prospect was considered quite cheering. They thought they had got on a good track. 'She was going to climb the hill,' they observed of the vein, 'and they were determined to follow her.' And so, with high and renewed hopes they recommenced, as we left them, their dreary knocking on the face of the rocky chamber. I often think of these men tapping at their lonely task in the heart of a Cumberland mountain."

The quantity of black lead which has been raised at Borrowdale has been very great; but it has ever been subject to extreme variations, owing to the irregularity with which the masses of the mineral occur. Mr. Otley, who has published an account of this mine, informs us that in 1803, after a tedious search, one of the largest *bellies* was fallen in with, which produced five hundred casks, weighing about one hundred and a quarter each, and worth upwards of thirty shillings a pound. In 1829 "a sop" (a local term for these nodular forms in which the black lead commonly occurs) produced half a dozen casks, which were sold at about thirty-five shillings a pound; and in 1833 a few casks were obtained, which sold for forty-five shillings a pound. By an account published in 1804, the stock then on hand was valued at 54,000*l.*, and the annual consumption was stated to be about 3500*l.* "This," says Mr. Otley, "afforded a clue to the assessors of the property tax, which soon after came into operation; and this mine, which two hundred years ago had been valued at fifteen shillings and fourpence, was accordingly rated at 2700*l.*" The discovery of this valuable treasure appears to have been due to accident, according to Mr. Chambers. "After a thunderstorm of more than usual violence, a number of trees were blown down, and the gap made by the tearing up of the roots, exposed a piece of plumbago to view. The value of the article, however, was not as yet known, and for nearly a hundred years it was employed only for marking sheep and polishing steel articles. In the course of time, some Jews in London discovered its utility for drawing, and it was by them first made into crayons, or what we now call black lead pencils. For a long space of time, the Jews were the sole manufacturers of pencils—a fact we feel some gratification in mentioning, as that unfortunate nation has been too often unjustly accused of being interlopers in a profession of which in reality they were the inventors."

Such is the general and natural history of a material, for which the demand has been constantly increasing. From the period of its first introduction many difficulties have beset the manufacturer in adapting it to all the requirements of the artist. On one hand a considerable degree of hardness is the thing sought for in the plumbago pencil; on the other, depth of colour and such softness, as will enable the draftsman to express a considerable range of shadows. Many plans have been from time to time adopted with different degrees of success; and we propose, as far as we are in possession of facts, to describe the methods which have been employed—premising that we have no desire to interfere, even were we acquainted

with, any of those little secrets of manufacture which are justly the exclusive property of those by whom they were discovered.

In the year 1795 M. Conté, a French gentleman, invented a process for making artificial black lead pencils, by which he and his son-in-law M. Humblot, realised handsome fortunes. Their process was highly ingenious. It consisted in uniting the plumbago dust with pure clay, and calcining the mixture in air-tight crucibles. Clay has the property of contracting in exact proportion to the quantity of heat to which it is exposed; and by availing himself of this, M. Conté was enabled to give any degree of aggregation and solidity to the mass. Two things demanded great attention in this process; the clay must be rendered extremely soft and plastic, and the plumbago brought to the most impalpable powder. The clay by trituration and elutriation was soon brought to the required state. The black lead required more elaborate care. It was first reduced to fine powder in an iron mortar, and then heated nearly to whiteness in a crucible accurately closed; if treated with an access of air the carbon would burn off, leaving only a little ash behind. This action of the fire gives a degree of brilliancy and softness to the plumbago, which it would not otherwise possess, and it is found to mix much better with the clay, and be less affected by the alumina than in its natural state. The mixtures may be made in any proportion, and according to the quantity of plumbago employed, so is the darkness of the resulting pencil. The varieties of shades which can thus be produced, are much greater than are afforded by the natural black lead.

The materials being combined in the proper proportions, it is made into balls, and these are rolled into small grooves in greased wood, similar to the pencil parallelopiped, but a little larger, to allow for shrinking. By means of an iron spatula the plumbago paste is pressed into the grooves, and then another greased board laid over them, and the whole secured together by screw clamps. The pieces are slowly dried at ordinary temperatures at first, and then subjected to a baking process, in order to render the pencil still drier. Being carefully removed from the mould, these leads are placed in a crucible upright and packed tightly with charcoal dust, and the crucible being covered, the whole is exposed to a high temperature in a furnace. The degree of heat, which regulates the hardness or softness of the pencil, is determined by a Wedgwood pyrometer; in which instrument the contraction of the clay would of course indicate with great precision the amount of cohesion that had taken place in the mixture of clay and black lead in the crucible. Not only were different degrees of hardness thus obtained, but the colour of the pencil was materially improved by the operation. In the same manner a great variety of pencils of different colours were made by MM. Conté and Humblot, by mixing mineral colours with pure argillaceous matter. Many advantages were gained by this process, but the principal was the command which it gave to the manufacturer over colour and hardness. Pencils have been made, we understand, in this country in a similar manner, and in the manufacture of crayons many of the best features of the process are still retained.

The manufacture of pencils from plumbago in its natural state is a simple process. The selected pieces being scraped clean are glued to a board, in order to fix them in the position for being cut, and they are then by a saw divided into thin slices. Some judgment is required in placing the lumps of black lead, as they cut more regularly in one direction than in another. This is owing to the system of aggregation by which the molecules are combined; a system, in all probability, directed by a certain kind of polarity possessed by every particle of the solid. These slices being handed to a fitter are placed into the grooves of the cedar sticks, which have of course been previously prepared, snapping off each slice level with the surface, so as to leave the groove properly filled. In a single pencil, as many as three or four lengths are often required, but each length is fitted accurately to the end of another, so that no intervals are left. After this, another piece of cedar is laid upon the leaded one, and being glued together, it passes through the hands of the finishers, and is prepared for the market. The very small pieces of the plumbago and an inferior kind imported from India, are frequently ground to an impalpable powder, and cleansed by washing, then being mixed with a cohesive liquid, are dried and pressed into

hard lumps for use. This kind is, however, never employed for any of the superior kinds of pencils. Although natural plumbago possesses different degrees of hardness, and consequently varies somewhat in colour, it is necessary to subject it to several operations to procure the range between *HHH* pencils and those known as *HH*. The plumbago is often exposed to the action of fire, by which it acquires greater firmness and a more brilliant colour. This is also secured by dipping the mass into melted sulphur, by which a slight chemical combination is effected. This property of sulphur to combine with plumbago was the discovery of Mr. Mordan, and it affords the means of producing deeper and better colour than any other plan. There is a very easy method by which we may ascertain if a black lead pencil contains any sulphur or not, and its relative quantity. Having written upon a piece of paper with the pencils which we desire to examine, press it into close contact with another paper which has been washed over with a solution of nitrate of silver, and leave them together for some time. If the pencils contain sulphur, it very soon combines with the silver, and we have a fac-simile of the writing in dark sulphuret of silver upon our test paper.

Within a few years the "Ever-pointed pencils" have been introduced. These small cylindrical pieces for the silver or gold cases are prepared in precisely the same manner as the other kinds, up to the point of cutting them into form.

After the plumbago is cut into square strips of the same diameter as, or a little larger than, the lead required, they are passed successively through three ruby holes, each smaller than the preceding. By this means they are rendered perfectly round, so as to offer no impediment to the working of the pencil.

Owing to the degree of uncertainty which necessarily attends the supply of plumbago from so limited a source as the Cumberland lead country, more particularly since the natural formation is itself most irregular, many methods have been introduced from time to time to secure the manufacture of good black lead pencils from small pieces of the ore, or from selected specimens of the foreign plumbago. By far the most successful of these has been the process introduced by Mr. Brockedon, and now worked by him under a patent. This consists, essentially, in reducing the plumbago to the finest possible state of powder, after which, by the agency of enormous mechanical force, the particles are again brought within the limits of cohesive aggregation. Although no cementing material is employed, the force of natural cohesion is so great that the resulting blocks bear the most exact resemblance to the native plumbago. Indeed, if, as sometimes happens, a block is fractured, the fracture presents exactly the same features as are found in a natural plumbago *slikeness*. The direction also in which the artificial mass requires to be cut is the same as that required by the natural ore. Thus, as far as possible, all the physical conditions are obtained.

The processes through which the plumbago passes are as follows:—Carefully selected pieces are ground in water, by the action of wheels revolving about each other, fixed on vertical shafts; a process which must be continued for many weeks before the plumbago is reduced to that state of an impalpable powder which is necessary. This being at length obtained, the pasty mass is placed upon drying tables, and when dry, for the purpose of ensuring the utmost uniformity in the size of the particles, it is, after having been crushed by rollers, passed through sieves, the meshes of which are as small as they can be manufactured. This prepared powder of plumbago is now made up into small packets in paper, which are very ingeniously constructed, having a small hole on one side, upon which is fixed an adhesive wafer, that is so fastened that it acts as a valve. This is necessary, since, previously to its being subjected to compression, it is necessary that all the air, which occupies the spaces between the particles of the now porous mass, should be removed. To do this, the packet is connected by an elastic tube with the exhausted receiver of a powerful air-pump, and on opening the connection between them the air is entirely removed, and as soon as the force is removed, the valve closes by the external pressure of the atmosphere, and the packet is in a fit state for compression.

The square mass being placed in a very carefully fitted steel-mould, into which a piece of



steel, by being struck, exactly fits, is subjected to the compression of an enormous screw-press, similar to those employed for striking medals at the mint, but much more powerful, and having received two or three blows, it is reduced to nearly one-third of its original bulk, and exhibits the beautiful coherence and physical characters of which we have already spoken. We have evidently in this process a coarse mechanical imitation of the forces actually employed in nature. In nature the accretion of particles around a nucleus is always slow, but the cohesive force is entirely dependent upon the distances to which the particles are brought by the agency of mechanical affinity; and in the process of manufacture mechanical power is employed to drive the particles within the limits of the most powerful cohesive force, which has been proved to act according to the same law as gravitation, that is, in an inverse ratio to the square of the distance.

Such are the principal points of interest connected with the Manufacture of the Black Lead Pencil, which is an invaluable instrument to the artist and useful to everybody.

ROBERT HUNT.

### DESIGNERS AND SCHOOLS OF DESIGN.

BY A GLASGOW PRINTER.

OF the importance of Schools of Design, rightly conducted, there can be no question; but that they have not yet efficiently fulfilled the purposes for which they were established, admits of little doubt. According to the declaration of the Council, in their instructions to the Manchester Committee in 1843, "the acquisition of skill in drawing is only a preliminary step to the real business of the school, which is to teach the art of designing ornament, both in respect to its general principles, and its specific application to manufacture." In the "Report of a Special Committee of the Council of the Government School of Design, appointed on the 3rd of November, 1846, to consider and report upon the state and management of the School," it is evidenced "that the principles of Ornament, and the practice of Original Design as applicable to manufactures, are not efficiently taught, and that a knowledge of manufacturing processes, such as would enable the students to unite fitness to practicability in ornament, is not communicated." Nor is the condition of the provincial schools more satisfactory. Mr. Poynter, the Government Inspector, thus writes, Feb. 6, 1847:—"I consider the direction of these schools to be almost totally neglected. The provincial schools are, in fact, mere drawing schools, and have no pretension to be called Schools of Design."

The deficiencies of the system are admitted by the committee; and in a second Report, a very elaborate course of instruction for the head school is prescribed, to which the method of instruction in the branch schools is to be as far as possible, and as speedily as possible, assimilated. It is not my purpose, however, to enter upon the discussion of any matters affecting the Head School. If a complete theoretic course of instruction is to be laid down, without reference to any particular branch of Ornamental Art, it may be necessary to make it so comprehensive as to embrace all; but with the Provincial Schools, the case is different. They are established in various towns, more especially with a view to the improvement of design in connexion with the chief manufactures of the locality. The training of practical designers is their chief object; and to do this effectually, I contend that the course of instruction must be made more simple, direct, and practical.

It is admitted by all, that it is desirable to teach Ornamental Design in its applications to manufactures; but considerable difference of opinion exists as to how it is to be accomplished. In the report before referred to, the committee furnish some useful suggestions, and appear to entertain sound views; but "think it beyond their province to specify the details of such a course of instruction as they recommend." The masters recommend lectures; while Mr. Wilson, the director, as far as his opinions can be gathered from his evidence, thinks that lectures would only be useful to advanced students, and under limitations; that oral instruction should be communicated during the

ordinary practice of the student; he does not think that Original Design can be taught at all, but that if nature has given the ability and the power to produce, original designs will be the result of the education. He also quotes the opinion of an eminent printer, that technical details ought to be acquired in the workshop, and that it is impossible to teach, in the school, pattern-drawing for each of the hundred sub-divisions of manufacturing industry. When these points are discussed by gentlemen, artists, and others, not practically acquainted with manufactures, the terms employed are vague and general, and it is not surprising that no specific conclusion is arrived at. As a practical man, I propose to supply some particulars which may assist towards a better comprehension of the subject, and to offer some suggestions for consideration; craving permission to do so in a plain and familiar manner.

The various manufactures of textile fabrics, cotton, wool, and silk, perhaps the most extensive and important in a commercial point of view, depend largely for their success upon the right application of the principles of Ornamental Art; and Schools of Design are established in most of the districts where they centre. Great numbers of designers are employed for printed goods, and the principal seats of manufacture are Manchester and Glasgow; in the former of which cities a School of Design has been established for ten, and in the latter, for three years. The great majority of the pupils, however, consist of elementary students, who do not remain more than a few months, and no considerable proportion of the present race of designers attend. "It is the universal complaint," says Mr. Poynter, "that the students seldom remain long enough in the schools to go through a regular course of study. The fact is, they have nothing to look forward to beyond the mere learning to draw; they very naturally leave the school as soon as they have acquired as much instruction as will answer their purpose; and in the dearth of instruction elsewhere, their purpose is answered with very little. If they learn subsequently to design no better than others, their ability to draw, and such information as they may have picked up incidentally from the works of Art furnished to the schools, are enough to insure them a superiority; and with this, such as it is, they and their employers are content. If, on the other hand, the pupils could see placed before them, through the inculcation of the principles of Art, the means of improvement in design as well as in drawing, they would not so readily abandon their studies. In this state of the schools, it is not difficult to understand why they are generally held in disesteem by the established designers, who cannot be expected to take up elementary drawing, and have but too much ground for assuming that the schools can teach them nothing else. Nottingham is the only example of a school frequented by the designers." If, then, you had a directly instructive practical course, you would not only retain the pupils, but induce the established designers to attend, who must, after all, give the tone to the designs produced for many years to come. But instead of taking pen in hand to lay down a theoretic course, let us in the first place inquire how designers are at present brought up, and what their deficiencies are; we shall then be in a better condition to determine by what means these deficiencies are to be remedied.

Many of the designers engaged at a print-work are selected from the most promising of the putters-on, who draw neatly upon the block the outline of the design for the block-cutters, or for those who prepare the sketch for the engraver. But, as Mr. Thomson, a printer of large experience, says in his letter to Mr. Wilson, "no system of elementary education, which deserves the name, is to be found in these workshops. Your surprise will therefore not be great when I tell you, that long as I have been practically connected with these workshops, it has never been my good fortune to produce one good designer, who deserved the name." If a youth is apprenticed at once to a pattern designer, as soon as he is able to handle the brush, he is employed to draw-up, or complete the patterns commenced by more experienced hands, and he may also be occasionally employed to modify or throw into another form existing materials. Tracing, by means of transparent paper, is largely employed to ensure correctness, but the effect of long practice is to give the power of copying, even with Chinese accuracy; whilst by the constant repetition of the

conventional forms usually employed in patterns, the memory is impressed with their leading characters and arrangements, so that in process of time he is able to produce designs himself. Many of these designs, however, are chiefly made by piece-work from the collection of French patterns—a part from one and a part from another, thrown into a different combination; or the form only may be taken: a single colour may finish the outline for a chintz, or vice versa. If the individual has intelligence and some degree of taste, he will gradually improve with long practice; and the wonder is rather that the designs produced under such circumstances are in general so creditable. The training and development which are thus left to chance, the School of Design ought to afford in an *artful* and systematic manner. In place of the desultory mechanical practice, give a progressive elementary course; substitute for the conventional common-places a hundred times repeated, and the "dove-tailing" of French patterns, original material; directing the student to the rich stores of ornament open to his research, and the thousand varying and beautiful forms of nature. Do not leave him to colour these according to his own fancy, putting in his lights and shades at random, but train him to the reproduction of conventional forms and natural types on correct principles of Art, in colours that can be produced on cloth, and with effects that will work, instead of allowing him to look with complacency upon compositions which violate the first rules of Art: point out their defects, show that he may give them gracefulness of form, harmony of line, effective contrast, simplicity, and breadth of effect. Offer such a course of practical training, and you make your school in reality a School of Design, your pupil an intelligent and artistic designer.

We may now consider how the application of the principles of Ornamental Design to the peculiarities and necessities of manufacture is to be taught. I do not think that formal lectures are the best mode of conducting this branch of study, and recommend, in preference, familiar exposition in classes, upon something like the following plan. For the sake of perspicuity, we will suppose Mr. Wilson to be commencing the instruction of that hitherto dormant *Class I.—DESIGN*. Having previously selected a number of specimens of manufactures from the collection (*with which every School of Design is of course furnished*) he might proceed somewhat as follows:—"Suppose, gentlemen, we take for illustration a design for woven fabrics. Here are specimens of silks from Lyons and Spitalfields, table-covers from Bolton, and worsted fabrics from Norwich and Bradford. You will observe that the design in all these examples presents similar characteristics: it consists in a damask effect, and the figure is produced by means of a flat shade upon a ground, the detail being marked by touches of the ground colour. In one specimen the natural type which the designer has adopted is derived from the leaves of the arum lily, in a second, from the fleur-de-lys, and in a third, from a species of tulip. In a fourth specimen, which you perceive is inferior in elegance to the others, the form appears to be after no natural type: it is what we may call a *pattern-designer's flower*, composed of five semi-circles placed upon a wire stem, and the leaves are formed by two segments of a circle;—the Forget-me-not enlarged, and others of a similar class of form, would have furnished him with a more pleasing and elegant effect. The peculiar character is given chiefly by the pure outline, aided by a few bold and characteristic touches. Nevertheless, the idea of a flower is suggested by the design before us. Imitation and reproduction are two different things; Ornamental Art is suggestive, not imitative. I have here, in colour, a study of a lily, which appears to furnish a good subject for this class of design; and, placed by its side, a sketch in outline of the same subject, got up in a similar style of drawing to the objects before you. I have, however, thrown out one of the stems a little further, enlarged one of the leaves, and added another leaf to fill up the awkward blank which is left when represented exact upon a flat surface; but the peculiar character of the individual species is preserved, though only in outline. I have shown this sketch to-day to a manufacturer, who considers it would be workable, with a slight alteration. For instance, the effect of this touch would not be apparent upon cloth, but we may dispense with it by extending this line a little further. After you have



attentively studied the peculiar character of the drawing necessary for designs of this class, and ascertained by what means the effect is produced, I shall be glad if you will each prepare a sketch before our next meeting, upon these principles, selecting any natural type which may appear to you appropriate. These attempts we will criticise before the class, endeavouring to analyse their beauties and defects, considering how the first may be heightened, and the latter removed. Such of our friends present in the class, as have been accustomed to prepare designs for weaving, will tell us if we have overlooked any practical detail necessary to be understood. In the meantime you are at liberty to make sketches from anything before you, and I am glad to see that several notebooks have already been in requisition. Many of you will make your sketches in the school, and I shall be at hand to explain any unforeseen difficulty—in *propria persona*.—I think that such a lecture as the foregoing, upon the manner of producing designs for modern fabrics, would be more to the purpose of a School of Design, than two lectures upon the manners and costume of the ancient Greeks.

Approving of the recommendation of the committee, that there should be a Design section in each of the classes, and not that all practice of design should be precluded until the student has gone through the entire course, we may next suppose an intelligent master to be making an exposition to a class of elementary students. The subjects of their exercises in outline have been carefully selected—examples of geometric forms, simple scrolls, flowers, and foliage—all suggestive of materials for future combinations. One of the lessons has been a waved line, with curves branching from it; another, a convolvulus in outline. The master shows upon the black board how upon the leading lines of the one the other may be constructed, so as to repeat, at certain intervals, what is necessary in patterns, exemplifying the principle of uniformity with variety, which is one of the characteristics of design for manufactures. He shows them how, by a few expressive touches, an appearance of hollowiness is given to the flower, and character to the leaves. He exemplifies, also, that there are certain combinations of line which the eye follows out with pleasure; others in which an abrupt transition or inharmonious curve creates an unpleasant effect. He may then point out that there are many designs which are composed merely of a white pattern upon a coloured ground; exhibiting different specimens upon cambric, muslin, and barège; he indicates, also, the character of drawing peculiar to each; the cambric is a fine cloth, and the pattern is printed by an engraved roller, which admits of fine detail: the barège is a light open fabric, to suit which the forms should be bolder and more simple; fine lines would be lost upon the gauze; and, moreover, could not be produced, as it is a block pattern, cut in wood, or cast in metal. As an exercise the leading lines of a running pattern may be given, which the students are encouraged to try to clothe with appropriate ornamental detail, which essays are afterwards examined with a view to amendment. Perhaps some audacious young gentleman thinks that he can suggest an improvement; he steps to the black-board, and sketches his idea with chalk: if it be an amendment, you pat him on the head, if he be a little fellow; if nature has given him longitude, on the shoulder, with a word of approval;—one mind, at least, has been stirred up to think. In like manner, the more advanced students, who are studying light and shade, and colour, may undertake more complicated arrangements, with several colours, and should be practised in reproduction, when they have acquired the power of correct imitation. A natural rose may be exhibited, or a drawing coloured after nature. In his design the printer cannot allow you more than five colours—red and pink for the flower, two shades of green for the leaves, and a dark ground. Nor are finely-blended tints producible by block-work, except on an extended surface by the process called “rain-bowing;” your colours and your whites must have a clearly defined outline. Still, under such circumstances, it is possible to produce a characteristic and natural effect, suggestive of the natural type, but not by intuition; therefore produce a study, drawn in the opaque colours which designers use; the touches bold and simple, the light and dark in the right place—show them side by side—here is the imitation of nature; there the reproduction of

a natural type in a conventional form. After several trials, with corrections, the student is able to accomplish this himself. *The principles of Art have been applied to the conditions of Manufacture.*—Q. E. D.

It is scarcely possible to over-estimate the benefits of such a method of study, combining mutual improvement with individual practice under a master conversant with Art. Within certain limitations, the more students, the more rapid the progress. For example: if the subject has been given and the arrangement left to choice, each student sees at once that the same theme may be treated in twenty different ways; if, on the other hand, the general arrangement or style of the design is prescribed, and the selection of the forms left to individual judgment, every member has his attention directed to twenty varieties of material adapted to a single style, thus laying the foundation of that fertility of resource and power of moulding his subject into new combinations, which are among the most valuable qualities of a practical designer. Upon the plan suggested, you are storing the minds of the pupils from the first with appropriate material; they see at once the bearing of their studies upon their future pursuits, are induced to remain in the school, and so work with greater zeal and vigour. If a printer requires a lad as an apprentice, and he is obliged to remove to the works in the country after a few months' study, at all events he has acquired some valuable principles of Art; if he has only attended to the one elementary exposition I have sketched out, he will be less likely to injure the effect of a drawing with tame and spiritless lines, in putting on to the block. Then again: if the practice of design is taught without its being compulsory previously to go through a tedious course, you will attract the practical designers. If you can bring these men to your school, and train them in the right application of the principles of Art to their craft—store their minds with elegant forms, direct them to the sources whence these are to be obtained, and show them how they may be conventionalised so as to suit the manufacturer's purpose, at the same time weeding out gradually the imperfections which they betray, one by one, in the course of intelligent practice under a master: if you will do this, adapting means to ends, improvement in the Art of Design throughout the country will be great, immediate, and tangible. Such a plan does not preclude other instruction, and may be carried on simultaneously with a short course of outline drawing, to correct and test the power of hand, followed by exercises in light and shade, colour, &c. Further, the practical designers who will, under such circumstances, attend the class, by their remarks and criticisms will furnish that practical information necessary to be known in designing for manufactures. Some are disposed to take an extreme view in this matter. A knowledge of all the details of manufacturing processes is not absolutely necessary to the production of exercises in design for school practice; you are not required to supersede the workshop and train designers in all the details of their Art, so that their designs could be sent at once from the school to the engraver or block-cutter. All that is necessary is a general knowledge of the conditions to be observed in preparing a design for a particular branch of manufacture, so that the conventionalising and reproduction may be carried on with an intelligent reference to its future application. I could venture to undertake, in a few hours, to give an intelligent master such an insight into the leading conditions of design for printing, as would enable him to commence a class like the one I have indicated; while the information gained from the practical students and intercourse with manufacturers would enable him to lead on from step to step in advance of his pupils. Mr. Wilson said in evidence, he “was quite sure that the conditions of Art as applied to manufactures cannot be taught in the school.” It is for others to determine if I have succeeded in pointing out, however imperfectly, a practicable method. The proper answer to so positive an assertion would be, “there are more things in heaven and earth than are dreamt of in your philosophy.” An amended scheme of study transmitted to one of the provincial schools, to be commenced next session, has been published. It is in some respects an improvement, but possesses the vice of the old system, making the figure the leading subject of study. The whole system must be changed; an Industrial, not a Fine Art, atmosphere should pervade the school. The examples require extensive

change, being mostly derived from ancient Art; the system of producing drawings must be altered; the style should be bold, free, and spirited; we do not want copies of French lithographs, stippled and hatched up to a painful pitch of laborious minuteness; not pretty pictures to make an annual show, but practical academy studies. Here I must be permitted to express a conviction which has forced itself upon my mind again and again in the course of this inquiry. Mr. Wilson is the director of the provincial schools; the masters receive their instructions from him; most of them have been his pupils, and look up to him as an authority; his system has been tried and has failed; there must be a radical change: but whatever scheme is prescribed upon paper, it seems to be very unlikely that under present circumstances it will be carried into effect with that spirit and enthusiasm which are necessary to insure success—

“A man, convinced against his will,  
Is of the same opinion still.”

Principles, sound as those of 1847, were enunciated in 1843, with what result every one knows. A most unpromising commencement of the new system has been made. It would naturally be supposed that the first step would be eminently practical. By way of a beginning, Mr. Wilson has travelled from school to school to deliver a course of two lectures on Greek Art, with descriptions of the mythology, habits, and customs of the Greeks. One notion of Ornamental Art may be derived from relics of ancient Art; but it must also be borne in mind, that the art of calico printing and the invention of the Jacquard loom, are of modern origin. Some reference to this point of management could not be avoided in considering the question proposed—how our Schools of Design are to be made practically efficient? These remarks, however, must now be brought to a close. Other points, to which I intended to make reference, may perhaps be discussed at some future opportunity.

13th July, 1848.

#### LECTURES BY THE ROYAL ACADEMICIANS.\*

We are glad to announce the publication of these lectures in a collective shape, and more accessible than those forms in which they have already appeared; for, after all, it is according to the dicta of the practical artist that the student must work. Reynolds briefly but pithily protests against impracticable propositions in Art—such we mean as have originated with the “*Esthetic*” (so called) writers of Germany (bald gebraucht man es für schön, geschmackvoll, bald für poetisch, künstlerisch, bald selbst für sittlich)—such as we find propounded by Wieland, Schlegel, Göthe, Tieck, and others, whose philosophy of Art has been so freely adopted by some of our own writers. Flaxman in his lectures never loses sight of his marble, nor does Sir Joshua of his canvas; the ideal we worship in spirit, and these men knew well how far the living marble and the laughing canvas were available within that region. This edition of these academical discourses, we find prefaced by a brief review of the institutions which have been established throughout Europe with a view to the promotion of Art. The first private individual who formed a collection of drawings and ancient works of Art, was Francesco Squarcione, of Padua. He, in the earlier half of the fifteenth century, obtained a collection for the use and instruction of his pupils, who at one time amounted to one hundred and thirty-seven, the largest number perhaps ever assembled under one master. The ancient guild is the origin of the modern academy, as it is of existing incorporated civic companies. One of the oldest of these was that of St. Sophia of Venice, instituted about the middle of the thirteenth century. This society still exists, but the painters seceded from it and formed a distinct institution. The associated artists of Venice were decreed by the Venetian Senate an academy in 1766. The first distribution of prizes took place in 1774. The

\* Lectures on Painting by the Royal Academicians, Barry, Opie, and Fuseli. Edited, with an Introduction, and Notes critical and illustrative, by Ralph N. Wornum. Published by Henry G. Bohn, York Street, Covent Garden.



Siennese University of Painters was perhaps as old an institution as that of Venice. There was also at Sienna a society of sculptors (*Magistri Lapidum*) numbering as many as sixty-one members, but it cannot be supposed that they exercised their vocation upon the same principle as sculptors of the present day. A *Compagnia di San Luca* was established at Florence in 1350, which existed without change until 1561, when an academy was founded through the instrumentality of Vasari. A similar company was established at Rome, of which *Girolamo Musiano* is said to have been the originator. He obtained an authority for its institution from Pope Gregory XIII., but in consequence of his death, the academy was not finally established until the pontificate of Sextus V. in 1595. Milan had its guild of painters; but the first Milanese academy of Art according to the modern acceptation, was founded about 1609 by the Cardinal *Federigo Borromeo*, after, and in imitation of the academy of St. Luke, at Rome. This academy was re-constituted in 1755. It is a curious fact, that although Bologna was so famous as a school of Art, it was not until 1712 that a public academy was instituted. Besides these named, every city in Italy has its academy, though many of them were established only in the eighteenth century. There existed in Paris, as early as the latter part of the fourteenth century, a Company of St. Luke; but it was not until 1640 that the artists as a distinct body succeeded in elevating themselves into an Academy which was recognised by Louis XIV., and received for its first president *Le Brun*. The history of Academies of Art shows many of the most important of the present time as having arisen from very insignificant origins. The Dutch and Flemish were all very unassuming, and many of those which now exert an influence on the Art of the time are of comparatively recent institution. The earliest plan in England for an establishment of a public nature, partaking of the character of a School of Art, was established by Charles I. in 1635. It was entitled the Museum Minerva, and as might be expected, did not survive the Revolution. In 1648 an academy was established by Sir Balthazar Gerbier; and Walpole mentions an Academy of painters, of which Sir Godfrey Kneller was the director, and at which Vertue, the engraver, studied in 1711. In 1724 an academy was opened in Covent Garden by Sir James Thornhill, but this never assumed other than the character of a private establishment. In the year 1758 the Duke of Richmond opened, in Whitehall, a gallery of casts from the antique, with a view to the formation of an Academy for the instruction of students of Art, but this establishment was in 1768 superseded, with others that might at that time have existed, by the institution of the Royal Academy, which was effected by the artists who attended a life-school, which, after several removes, was at last settled in Pall Mall. The institution of a "Public Academy for the improvement of the Arts of Painting, Sculpture, and Architecture," was agitated in 1753, but without result. In 1765, however, the same society of artists succeeded in obtaining a charter as a corporate body, as "the Society of Artists of Great Britain;" and three years afterwards was founded the Royal Academy, which, in January, 1769, was opened, on which occasion Sir Joshua Reynolds pronounced his first discourse. He received the honour of knighthood from the King, a distinction which has been conferred upon every successive president with the exception of West, who declined it. It is not our purpose to enter in anywise upon the dissensions which attended the infancy of the Academy, nor to touch upon those which arose between individuals; we have only to deal with the form in which the lectures are brought forward, and the matter which accompanies them. The volume before us contains six lectures by Barry, four lectures by Opie, and twelve lectures by Fuseli, the subjects being, as usual, design, composition, colour, &c., &c. After the expulsion of Barry from the Royal Academy, he was succeeded by Fuseli in the professorship of painting, who commenced his lectures in 1801; but on the appointment of the latter to the office of keeper in 1804, he resigned the professorship of painting, and was in this office succeeded by Opie. "Barry," says Mr. Wornum, "delivered, in all, six lectures to the students of the Royal Academy; he commenced his duties in 1784, and continued to deliver the course with various additions and improvements until 1798. These lectures, it is unnecessary to say, are compositions of great merit, not as mere literary produc-

tions, but for the general sterling quality of their subject-matter, for independence and originality of thought, and for their unshackled freedom of expression, which could but suffer by the slightest castigation of the fastidious pen of ordinary conventionalism. Still, like all individual productions, they have their individual bias; they frequently betray a dominant partiality for the outward form of Art, for the material and technical excellence of execution. Barry's greatest delight was evidently rather in the form and colour of a work of Art than in its sentiment; there are passages in these discourses which, if extracted and compared, would convey the idea that the author considered Raffaele and Michel Angelo to have been respectively surpassed by Domenichino and Pellegrini, Tibaldi or Parmigiano. He awards the Caracci and their school a far higher position than would be assigned them at the present day." Fuseli, eccentric in every thing, studied rather the manner than the matter of his lectures; if we compare them with those of Barry and Opie, we find the two latter earnest and honest in their essays to convey instruction to their auditory; on the other hand, we find Fuseli not illustrating his subject, but himself. "There is, however," says the editor, "much force in Fuseli's style, and his subject appears to be pursued with an energy that never flags. His criticism too is mature and often profound, and in this respect he goes beyond either Barry or Opie. He has placed the eclecticism of the Caracci on its proper level, and has traced the characteristic beauties or defects of the several schools, with the unerring hand of the master, notwithstanding occasional exaggeration, which appears to have been an irresistible impulse of his mind." The lectures of Opie are incomplete as a series, in consequence of the death of this painter before the delivery of his discourses on expression and composition. Of those which he delivered, Mr. Wornum says: "The most striking feature of Opie's lectures is their complete dominance of feeling: they are the ebullition of an ardent enthusiasm, fluent, forcible, and eloquent, but too exclusively the expression of feeling. Opie dwells rather upon his own estimate of the value and importance of Art generally, than upon its actual principles. Like Barry, he has openly displayed his partiality for the eclecticism of the Caracci, but, though more fluent and more elegant in his style than his predecessor, he remains far behind him in subject-matter, in variety of example and illustration, both historical and critical." And throughout these lectures the notes of the editor are interspersed with much judgment; allusions and observations intelligible only to the practised artist, are explained and illustrated in a manner evincing extensive reading, and a practical knowledge of painting. In speaking of Barry's exclusive predilection for the nude, Mr. Wornum says, "The skilful arrangement of drapery involves as much taste and judgment as the proper management of the nude; and the draped figure may be represented as beautiful and as dignified as the undressed. A skilful arrangement of drapery does not consist in displaying the exact form of the nude, as if the drapery were a wet sheet, or blown against the person by the wind, but in showing the exact position and proportion of the covered though not concealed parts. Raffaele seldom painted the naked form, yet his figures are pre-eminently distinguished by dignity of character; and this is not owing to any display of the nude beneath the drapery, but to the position of the figures themselves, and the just arrangement of the folds of their draperies." To the artist we need not point out the foibles or the particular bent of each of the painters whose lectures are contained in this volume; against these the student is paternally admonished.

We rejoice, we say, to meet with these lectures in this tangible form. They should be in the hands of every student of Art of our own school before he addresses himself to the consideration of the earlier and modern European schools, since without such principles as they lay down, the mind is altogether unprepared to benefit by the investigation of the eye.

It is the too general reproach of British painters that they read little: such reproach being sustained principally by the evidence, annually supplied by the exhibitions—where the leading pictures are usually drawn from the same source, giving very limited proofs of thought or of the knowledge acquired by the exercise of mind. We rejoice, however, that this evil is becoming, year after year, less and less.

## THE VERNON GALLERY.

THE Trustees of the National Gallery directed their architect, Mr. Pennethorne, to examine and report upon the facilities for placing and exhibiting the Vernon Collection in the lower rooms of the Gallery in Trafalgar Square. We understand his report to be, that the rooms in question are totally unsuited to the reception of the pictures, with regard both to light and space. The space required for their proper display is three thousand square feet. Mr. Pennethorne has, we believe, suggested to the Trustees to erect a plain temporary building in one of the Parks—a building that will not be required to last more than ten or twelve years; and to apply to Parliament for an annual grant of 15,000*l.* or 20,000*l.* to accumulate during these ten or twelve years, by which means a fund will be formed for the erection of a National Gallery; and the site he recommends is Cleveland Row, the leases of a number of houses in which will expire about the year 1860, when the ground will become the property of the crown.

The period during which the public will be admitted to view the Vernon pictures, at 50, Pall Mall, will expire on the 9th of September. On the Tuesdays and Thursdays since the commencement of May, the rooms of Mr. Vernon's house have been always crowded, usually between three and four hundred persons having availed themselves of the admission, for which there were generally applications of at least thrice as many. It is gratifying to state, that, up to the present moment, not the slightest injury—we might almost say inconvenience—has been sustained; and although Mr. Vernon has remained in the house (unhappily an invalid, confined chiefly to his bed) during the whole of the time, he has experienced no annoyance whatsoever; and expresses himself perfectly satisfied with the result of this experiment for the accommodation and pleasure of the public. We trust that Parliament will not have separated without conveying to the Donor of this munificent gift to the Nation some expression of public gratitude, in conformity with the wish so generally signified by both Houses on the 23rd of May.

## NAPOLÉON.

PAINTED BY C. L. EASTLAKE, R.A. ENGRAVED BY J. ROBERTS.

A DEPARTURE, in this subject, from our usual course of illustration, will, we feel assured, be little regretted by the majority of our readers. As a portrait of great historical importance, and as the production of an artist who has, since it was painted, deservedly attained the highest rank in his profession, it will undoubtedly be received with deep interest. Like our own most illustrious countryman whose fortune it was to prevail over him, Napoleon has been depicted under every circumstance of his strange, eventful life; from the "Passage of the Bridge of Lodi," to his final abdication of the crown after Waterloo; and here we see him in almost the final public act of the drama, as

"The last single captive to millions in war."

When on the 14th of July he surrendered to Capt. Maitland in the *Bellerophon*, at Rochefort, that officer immediately set sail for Plymouth; and while the vessel was anchored in the sound, waiting for instructions as to the ultimate destination of the fallen emperor, he used frequently to appear in the gangway of the ship for a considerable time during the evening, to give the thousands who assembled there in boats an opportunity of seeing one who had filled the whole civilised world with his renown. It was under these circumstances that Mr. Eastlake, who is a native of Plymouth, and was then residing there, made the sketch for the picture, subsequently transferred to canvas. Notwithstanding the disadvantages under which the artist laboured from sketching in a boat surrounded by crowds, and at a considerable distance from his object, the likeness is admirable; a fact to which several of Napoleon's officers, to whom the portrait was afterwards shown, bore testimony.

The original picture is in the possession of a branch of Mr. Eastlake's family at Plymouth; and we are indebted to the courtesy of the artist for permission to introduce it into our Journal.





from the original portrait.

THE LATEST PORTRAIT OF  
NAPOLEON.

(ON BOARD THE BELLEROPHON)

PAINTED BY C. L. EASTLAKE, R.A. IN 1815.

PUBLISHED EXCLUSIVELY IN THE ART-JOURNAL.







## THE LIVING ARTISTS OF EUROPE.

HORACE VERNET.\*



H. Vernet

AMONG all the artists of our day, is one standing almost alone, and singularly characterised in many respects. He is entirely wanting in that lofty religious character which fills with pureness and beauty the works of the early masters; he has not the great and impressive historical qualities of the school of Raffaele, nor the daring sublimity of Michael-Angelo: he has not the rich luxury of colour that renders the works of the great Venetians so gorgeous, nor even that sort of striking reality which makes the subjects rendered by the Flemish masters incomparably life-like. Yet he is rich in qualities deeply attractive and interesting to the people, especially the French people, of our own day. He displays an astonishing capacity and rapidity of execution, an almost unparalleled accuracy of memory, a rare life and motion on the canvas, a vigorous comprehension of the military tactics of the time, a wonderful aptitude at rendering the camp and field potent subjects for the pencil, notwithstanding the regularity of movement, and the unpicturesque uniformity of costume demanded by the military science of our day. Before a battle-piece of Horace Vernet (and only his battle-pieces are his master-pieces), the crowd stands breathless and horrified at the terrible and bloody aspect of war; while the military connoisseur admires the ability and skill of the feat of arms, so faithfully rendered, that he forgets he is not looking at real soldiers in action. In the landscapes and objects of the foreground or background there are not that charm of colour and aerial depth and transparency in which the eye revels, yet is there a

\* We gave a brief notice, some years back, of this distinguished artist's career, but the subject is of sufficient importance to induce a recurrence to it.

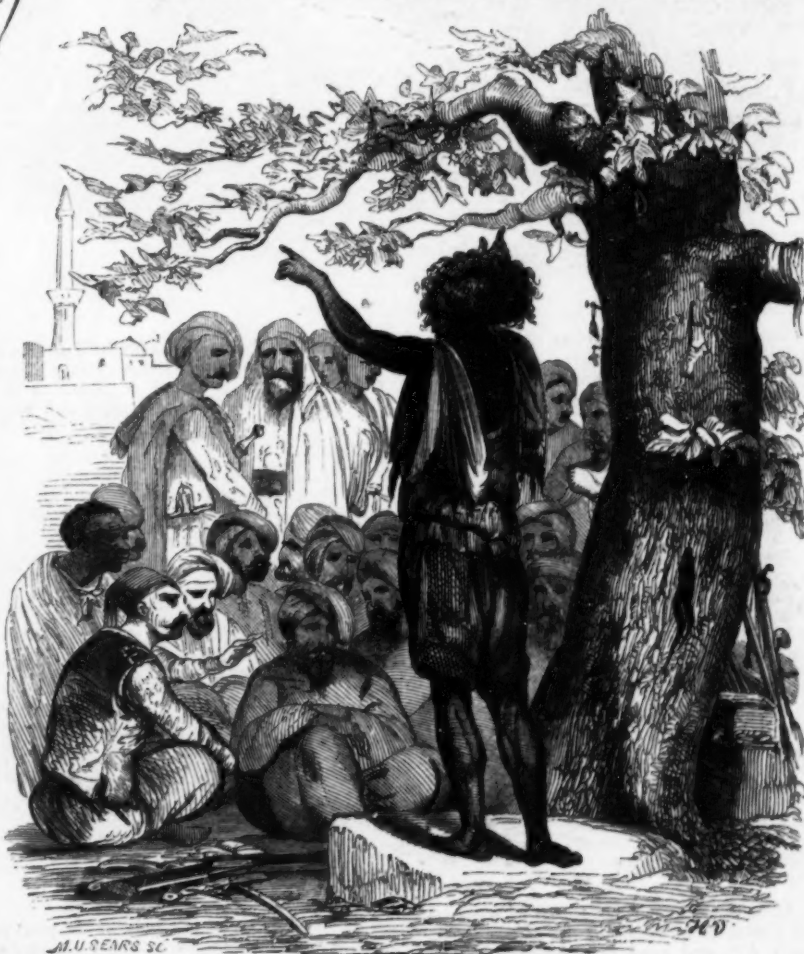
hard vigorous actuality which adds to the force and energy of the actors, and strengthens the idea of presence at the battle, without attracting or charming away the mind from the terrible inhumanities principally represented. No poetry, no romance; no graceful and gentle beauty, but the stern dark reality as it might be written in an official bulletin, or related in a vigorous, but cold and accurate, page of history. Such is the distinguishing talent of Horace Vernet—talent sufficient, however, to make his canvases the attractive centres of crowds at the Louvre Exhibitions, and to make himself the favourite of courts and one of the *illustrissimi* of Europe.

The Vernets have been a family of painters during four generations. The great-grandfather of Horace was a well-known artist at Avignon, a hundred and fifty years ago. His son and pupil, Joseph Vernet, was the first marine-painter of his time; and occupies, with his works alone, an entire apartment of the French Gallery at the Louvre, besides great numbers of sea-pieces and landscapes belonging to private galleries. He died in 1789, but his son and pupil, Carle Vernet, who had already during two years sat by his side in the Royal Academy, continued the reputation of the family during the Consulate and Empire. He was particularly distinguished for cavalry-battles,

hunting-scenes, and other incidents in which the horse figured largely as actor. In some of these pictures the hand of the son already joined itself to that of the father, the figures being from the pencil of Horace; and before the death of the father, which took place in 1836, he had already seen the artistic reputation of the family-name increased and heightened by the fame of his son.

Horace Vernet was born at the Louvre on the 30th June, 1789, the year of the death of his grandfather, who, as painter to the king, had occupied rooms at the Louvre, where his father also resided; so that Horace not only inherited his art from a race of artist-ancestors, but was born amid the *chef-d'œuvres* of the entire race of painters. Of course, his whole childhood and youth were surrounded with objects of Art; and it was scarcely possible for him not to be impressed in the most lively manner by the unbroken artist-life in which he was necessarily brought up. It would appear that from his childhood he employed himself daubing on walls, and drawing on scraps of paper all sorts of little soldiers.

Like his father and grandfather, his principal lessons as student were drawn from the paternal experience, and certainly no professor could more willingly and faithfully save him all the loss of time and patience occasioned by the long and often fruitless groping of the almost solitary Art-student. He was also thus saved from falling into the errors of the school of David. Certainly no great *penchant* towards the antique is discoverable in his father's works; nor in his own do we find painted plasters, or Greek statues dressed in the uniforms of the nineteenth century. At twenty, it is true, he tried, but without success, the classic subject offered to competition at the Academy for the prize of Rome. The study of the antique did not much delight him. On the contrary, he rather joined with the innovators, whose example was then undermining the over-classic influence of David's school, the most formidable and influential of whom, a youth, about his own age, and a fellow-student in



COUNCIL OF ARABS.



his father's atelier, was then painting a great picture, sadly decreed at that time, but now considered one of the master-pieces of the French school in the Louvre,—the "Raft of the Medusa." Gericault was his companion in the studio and in the field, at the easel and on horseback; and we might trace

Horace's youth, however, did not pass entirely under the smiles of fortune. He had to struggle with those difficulties of narrow means with which a very large number of young artists are tolerably intimate. He had to weather the gales of poverty by stooping to all sorts of illustrative work, whose

hideous costumes or caricatures of costume which Horace was glad to draw, for almost any pecuniary consideration. A series of amusingly naïve coloured prints, illustrating the adventures of poor La Vallière with Louis XIV., would strengthen the lesson. These were succeeded by lithographs of an endless variety of subjects—the soldier's life in all its phases, the "horse and its rider" in all their costumes, snatches of romances, fables, caricatures, humorous pieces, men, beasts, and things. In short, young Horace tried his hand at any thing and every thing in the drawing line, at once earning a somewhat toughly-woven livelihood, and perfecting his talent with the pencil. In later years the force and freedom of this talent were witnessed to by illustrations of a more important character in a magnificent edition of Voltaire's *Henriade*, published in 1825, and of the well-known *Life of Napoleon* by Laurent, from which we give some illustrations.

Failing, as we have said, and perhaps fortunately for him, in the achievement of the great Prize of Rome, he turned to the line of Art for which he felt himself naturally endowed, the incidents of camp and field. The "Taking of a Redoubt;" the "Dog of the Regiment;" the "Horse of the Trumpeter;" "Halt of French Soldiers;" the "Battle of Tolosa;" the "Barrier of Clichy, or Defence of Paris, in 1814," (both of which last, exhibited in 1817, now hang in the gallery of the Luxembourg), the "Soldier-Labourer;" the "Soldier of Waterloo;" the "Last Cartridge;" the "Death of Poniatowski;" the "Defence of Saragossa," and many more, quickly followed each other, and kept up continually and increasingly the public admiration. The critics of the painted bas-relief school found much to say against, and little in favour of, the new talent that seemed to look them inimically in the face, or rather did not seem to regard them at all. But people in general, of simple enough taste in matter of folds of drapery or classic laws of composition, or antique lines of beauty, saw before them with all the varied sentiment of admiration, terror, or dismay, the soldier mounting the breach at the cannon's mouth, or the general, covered with orders, cut short in the midst of his fame. Little of the romantic, little of poetic idealisation, little of far-fetched style was there on these canvases, but the crowd recognised the soldier as they saw him daily, in the midst of the scenes which the bulletin of the army or the page of the historian had just narrated to them. They were content, they were full of admiration, they admired the pictures, they admired the artist, and, the spleen of critics notwithstanding, Horace Vernet was known as one of the favourite painters of the time.

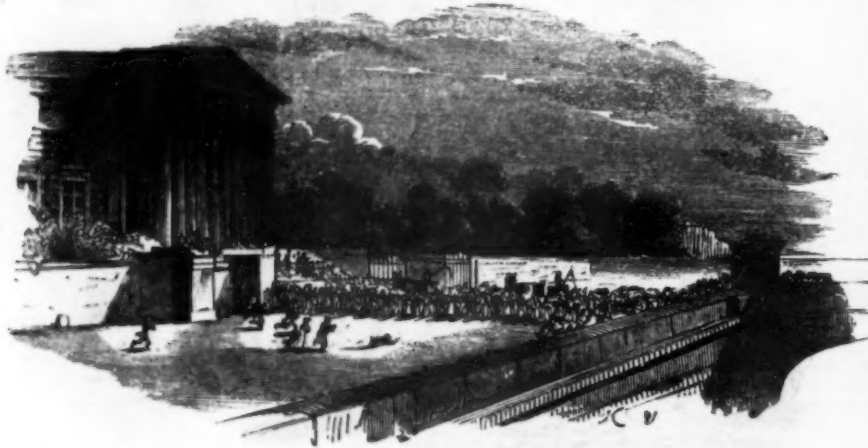
In 1819 appeared the "Massacre of the Mamelukes at Cairo," now in the Luxembourg. We do not know how the public accepted this production. We have no doubt, however, that they were charmed at the gaudy *éclat* of the bloodthirsty tyrant, with his hookah and lion in the foreground, and dismayed at the base assassinations multiplied in the background. Nor do we doubt that the critics gave unfavourable judgments thereupon, and that most of those who loved Art seriously, said little about the picture. We would at all events express our own regret that the authorities do not find some better works than this and the "Battle of Tolosa," to represent in a public gallery the talent of the most famous battle-painter of France. The Battles of Jemmapes, Valmy, Hanau, and Montmirail, executed at this time, and hung till lately in the gallery of the Palais Royal (now, we fear, much, if not entirely, destroyed by the mob on the 24th February), were much more worthy of such a place. Whether it was by a considerate discernment that the mob attacked these, as the property of the ex-king, or by a mere goth-and-vandalism of revolution, we do not know; but certainly we would rather have delivered up to their wrath these others, the "property of the nation." The same hand would hardly seem to have executed both sets of paintings. It is not only the difference in size of the figures on the canvas, those of the Luxembourg being life-sized, and those of the Palais Royal (or Palais-National, in new republican phraseology) only a few inches in length, but the whole style of the works is different. The first seem painted as if they had been designed merely to be reproduced in gay silks and worsteds at the Gobelins, where we have seen a copy of the "Massacre of the Mamelukes," in tapestry, which we would, for itself, have preferred to the ori-



THE EMPEROR NAPOLEON.

here one of the many instances of the influence which this powerful and original genius exercised on the young artists of his time, and which, had it not been arrested by his premature death in Janu-

ary, 1824, would have made Gericault more strikingly distinguished as one of the master-spirits in French Art, and head of a school entirely the opposite of that of David.



THE CHAMBER OF DEPUTIES.

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enough, (it must be allowed,) of the good public, whom artists somewhat naturally consider rather contemptuously, might get a lesson of patience by looking over an endless series of the most variedly



ginal. But the latter four battles, notwithstanding the disadvantages of costume and arrangement neces-

produce far more satisfactory works of Art, and come much nearer to historical painting. They are



sarily imposed by the difference of time and country, | painted without pretension, without exaggeration.



The details are faithfully and carefully, though evidently rapidly, executed. The generals and personages in the front are speaking portraits; and the whole scene is full of that sort of life and action which impresses one at once as the very sort of action that must have taken place. Now it is a battery of artillery backed against a wood,—now it is a plain over which dense ranks of infantry march in succession to the front of the fire. Here it is a scene wherein the full sunlight shows the whole details of the action; there the night—and a night of cloud and storm, draws her sombre veil over the dead and wounded, covering the field. A historian might find on these canvases, far better than in stores of manuscripts, wherewith to fill many a page of history with accurate and vivid details of those bloody days; or rather, many a page of history would not present so accurate and vivid a conception of what is a field of battle.

In 1822, entry to the exhibition at the Louvre being refused to his works, Horace Vernet made an exhibition-room of his atelier, had a catalogue made out (for what with battles, hunts, landscapes, portraits, he had a numerous collection), and the public were admitted. In 1826 he was admitted a Member of the Institute, and in 1830 was appointed Director of the Academy at Rome, so that the young man who could not so far decline his antiquities as to treat the classic subject of the Royal

Academy, and thus gain the Academy at Rome, now went there as chief of the school, and as one of the most distinguished artists of his time. This residence for five years among the best works of the great masters of Italy naturally inspired him with ideas and desires which it had not been hitherto in his circumstances to gratify. And once installed in the Villa Medici, which he made to resound with the voices of joy and revelry, splendid fêtes and balls, he set himself to study the Italian school.

A series of pictures somewhat new in subject and manner of treatment was the result of this change of circumstances and ideas. To the Paris Exhibition of 1831 he sent a "Judith and Holofernes," which is one of the least successful of his pictures in the Luxembourg, where it hangs still, with another sent two years after, "Raffaello and Michael Angelo at the Vatican." This is perhaps the best of his at the Luxembourg, all being inferior; but it has a certain dry gaudiness of colour, and a want of seriousness of design, which render it unfit to be considered a master-work. One unquestionably preferable, the "Arresting of the Princes at the Palais Royal by order of Anne of Austria," found its way to the Palais Royal, so that in this, as in the other instance we have remarked, the king seemed to know how to choose better than the Art-authorities of the "Gallery of living Painters." A number of other pictures testified to the activity of the artist's pencil at Rome:—"Combat of Brigands against the Pope's Riflemen," "Confession of the Dying Brigand," also at the Palais Royal, but also we fear destroyed by the popular vandalism of the 24th February; a "Chase in the Pontine Marshes," "Pope Leo XII. carried into Saint Peter's." The favour of the public, however, still turned to the usual subject of Horace Vernet,—the French soldier's life; finding which, on his return from Rome, he resorted to his original study. In 1836 he exhibited four new battle-

pieces, "Friedland," "Wagram," "Jena," and "Fontenoy," in which were apparent all his usual excellencies.

The occupation of the Algerine territories by the French troops afforded the artist an opportunity of exhibiting his powers in that department most suited to them. A whole gallery at Versailles was set apart for the battle-painter, called the *Constantine Gallery*, after the most important feat of arms yet performed by the French troops in Africa, the taking of the town of Constantine. Some of the solitary and extraordinary, we might say accidental, military exploits in Europe of Louis Philippe's reign, are also commemorated there. The "Occupation of Ancona," the "Entry of the Army into Belgium," the "Attack of the Citadel of Antwerp," the "Fleet forcing the Tagus," show that nothing is forgotten of the Continental doings. The African feats are almost too many to enumerate. In a "Sortie of the Arab Garrison of Constantine," the Duke of Nemours is made to figure in person. Then we have "The Troops of Assault receiving the Signal to leave the Trenches," and "The Scaling of the Breach." There are the "Occupation of the Defile of Teniah," "Combat of the Habrah, of the Sickak, of Samah, of Afzoum." In fine, there is the largest canvas in existence, it is said, the "Taking of the Smalah," that renowned occasion when the army was so very near taking Abd-el-Kader; and the "Battle of Isly," which gained that splendid trophy, the paragon of command. Besides these great subjects there are decorations of military trophies and allegorical figures, which seem to have been painted by some pupil of Vernet. These battles were first of all exhibited to the admiration of Paris in the various salons after their execution, and were then sent off to decorate Versailles. There are also, in the *Gallery of French History*, at Versailles, several others of his, such as the "Battle of Bouvines," "Charles X. reviewing the National Guard," the "Marshal St. Cyr," and some others among those we have already named. In them the qualities of the artist are manifested more fully we think than in any others of his works. They are full of that energy, vivacity, and daguerreotypic verity, which he so eminently displays. There is none of that pretension after high Art which has injured the effect of some of his pictures. The rapidity of their execution too in general was such, that the public had hardly finished reading the last news of the combats, when the artist, returned in many cases from witnessing the scenes, had placed them on the canvas, and offered them to the popular gaze. Yet the canvases are in many cases of great extent, and often, the figures life-size. But the artist rarely employs the model, painting mostly from memory, a faculty most astonishingly developed in him. He generally also saves himself the trouble of preparing a smaller sketch to paint after, working at once his subject out in the definitive size. Of course with more serious and elevated subjects, worked out in a more serious and elevated spirit, such a system would not do. But for the style of subject and execution required by Horace Vernet's artistic organisation, these careful preparations would not answer. They would only tend to diminish the sweeping passion of the fiery *mélée*, and freeze the swift impulsive rush of the attack or flight.

Vernet has several times attempted Biblical subjects, but they have never succeeded so well as to add anything to his fame of battle-painter. "Judas and Thamar," "Agar dismissed by Abraham," "Rebecca at the Fountain," (a print of which we give) "Judith with the head of Holofernes," "The Good Samaritan," have rather served to illustrate Arab costume and manners, which he makes out to be the same as, or very similar to, those of old Biblical times, than to illustrate his own power in the higher ranges of Art.

In the midst of painting all these, Horace Vernet has found time, which for him is the smallest requisite in painting, to produce an innumerable mass of pictures for private galleries, or at the command of various crowned heads; which, with many of those already mentioned, are well known all over Europe by engravings. "The Post of the Desert," "The Prayer in the Desert," "The Lion Hunt in the Desert," "Council of Arabs," "Episode of the Pest of Barcelona," "The Breach of Constantine," "Mazeppa," and a host of others, together with landscapes, portraits, &c., have served both to multiply his works in the galleries of every country in Europe, and to make him one of the most popular of living artists.

## SCENERY OF THE STAGE.

THE essays of the public press date but little more than a twelvemonth, when the first suggestions arose, that scene-painting really constituted an important element in Art-instruction; and it ought, in all candour, to be admitted, that they were the offspring of the rivalry of talent in the effusions of the lyric Muse. To the periodical and scientific journals, and the exertions of lecturers in societies formed for the study of the Ornamental and Decorative Arts, the advance that has since ensued should fairly be attributed. The daily press, interested in politics and matters of business, has not moved from the ordinary sweeping course of praise, oft-times content to accept gaudy daubing as magnificent decoration. But it is not colours,—red, blue, and yellow, that can satisfy an audience of the present day; scenic architecture is no longer acceptable, if created by a jumble of fragments of all ages, styles and nations; and landscape representations are expected to portray the character of a country, whether classic, rugged, or sylvan, with something of the excellencies that distinguish our own school in this fascinating and truly English branch of Fine Art. Thus far have the hopes and intentions of the pioneers of the periodical press been flattered; progression has begun and continues advancing; the fruit has been developed, and only invites encouragement to ripen into full perfection.

From the amount of professions put forth, and, in most departments of the vast operational establishment of the Royal Italian Opera, fully realised, the scenery could never be recognised as worthy of the completeness of the entire performance among the early representations that were given last year. Many reasons may account for the unsatisfactory decoration of the first productions—much of it was borrowed from Drury Lane Theatre; and to adapt it, incongruities and anachronisms were unavoidable. In gradual advancement a truer estimation became apparent, and each succeeding novelty has been accompanied by a step in advance until the opera of "La Favorita" was put on the stage. In the *mise en scene* of this opera, the artistic embellishment of the lyric drama was perfectly in harmony with the other divisions of Art or Science, forming the entire representation of the performance. The vocal, choral, and instrumental excellence, belong to another department of criticism; a few passing words of praise are deservedly elicited on the appropriateness of costume, which, so far as Art is concerned, is not without its due share of influence.

The scene in the first act of "La Favorita" is a portion of conventual architecture carefully treated, painted in sombre tints, avoiding everything that would be glittering and distracting to the solemnity of monkish devotion and attire. The next scene is a view on the shores of the Island of St. Leon, forming an agreeable and cheerful landscape, well composed and excellent in colour. In the second act, an open gallery, beyond which are the palace and gardens of Alcazar, although simple in idea, is conceived with the thorough magnificence of Moorish embellishment; it is gorgeous without being lavish, and splendid without being gaudy. The scene of act the fourth is the gem of the opera; the entire depth of the stage has been adapted to the "long drawn aisles" of the cloisters of the Convent of St. James of Compostella. It is a set scene of great beauty: on the left hand are the windows of the chapel illuminated by lights within; on the right the colonnade of the cloisters is coloured by the moon's rays, shedding a cold pale lustre on the ambulatory. The floor of the stage is entirely covered by the painted representation of a pavement, in devices of coloured marbles, across which the shadows of the columns are naturally thrown by lights placed in the wings. The ensemble is one of the most illusive scenes ever placed on the stage in England, and reflects great credit on the direction, and still greater on Mr. Grieve, the author and painter of the whole of these scenic decorations. Our able contemporary, *The Builder*, has noticed some errors in the grammar of the architecture of this scene. Although these remarks are justly appropriate to its calling, yet it must be admitted that in all our religious edifices, a variety of styles may be traced, and very frequently combinations of parts not thoroughly orthodox. In mere matter of fact, that is stone and brick architectural compositions, the critic has

a right to insist that the good old laws be not violated; but in painted representations on the stage, it is a fair question if an extension of fancy may not sometimes be indulged, and the eye treated with some new invention or arrangement of form or ornament: the transient duration of scenery may be urged in excuse for this digression to the educated architect who is determined to stand by his "order." Another scene, in the ballet of "Nirene," has been praised by *The Builder* as pretty and Alhambresque, but not having seen it, we take it to be so on our contemporary's authority.

When the opera of "Les Huguenots" was brought forward, it offered one of the most inviting occasions for magnificent decoration. The costumes and other appointments could hardly be excelled for elegance of design or splendour of material: the new scenery betrayed good intention with hurried execution. Two interiors of the Castle of De Nevers were filled with a variety of rich ornament, but failed to produce an *ensemble*, although a good deal of labour, and not a small amount of skill, must have been employed. A landscape with a stream spanned by a bridge, with a baronial castle on the summit of a hill, was well conceived and excellently painted in the distance. But why call it *Chenonceaux*, to which it bore not the most minute resemblance? In giving the scenic representation of a well-known architectural mass, surely a reference might be safely made to engravings of the real object to aid the scene-painter, and in this instance the real "Chenonceaux" would have greatly added to the picturesqueness of the composition. The Panorama and the Diorama are justly popular with the public, because the visitors believe in the similitude of representation, and the illusion and pleasure of an audience must surely find a new feeling gratified in referring to scenery on which some reliance may be placed for veracity. The ball-room scene in the last act leaves little to be wished for on the score of elegant composition and brilliant treatment. The three aisles into which it was divided by the long ranges of isolated columns had a charming effect. The architecture was well suited to the gay intention, and the colour and ornaments increased the gaiety by its prudent use. The great fault of ordinary scene-painting has been a smothering abundance of small details, producing a confusion of figures, and swamping every idea that conduces to grandeur of design. Under the hurried circumstances of producing the grand opera of "Les Huguenots," we are glad to offer praise for a considerable amount of good, which is the harbinger of better things, when time and study can be afforded in getting up the scenery of any important work.

The competition was equally active at Her Majesty's Theatre; and although there has been no *mise en scene* of an entire opera lately, yet a single scene in the new ballet of "Les Quatre Saisons" amply compensates. It represents the interior of a dome-shaped rotunda, entirely glazed, forming a vast conservatory dedicated to the goddess Flora, whose statue is placed in the centre. Other appropriate sculptile ornaments give, by their marble hue, an artistic relief from the exuberance of brilliant tints which are lavishly thrown in all directions, either in a multitude of graceful garlands pendent from the roof, innumerable bouquets, or groups of plants redolent in all the glories of floriculture. Mr. C. Marshall has outdone his usual performances in the gaiety of this scene adapted to ballet purposes; and the ballet itself being limited entirely to female dancers, enhances the performance in luxuriance of elegance and spirituality of execution. Our figure painters might, in the display of Terpsichorean evolution on the Opera Stage, derive useful instruction in the pose of the limbs, and particularly in the graceful bearing of the head, and disposition of the hands. The manner in which a Cerito gathers a flower, or strews them from her fair hand, is a lesson of expression worthy the study of our incipient Friths and Etty's; and they will often discover the living personation of those graces, which are the charm and type of Italian Art. To these are added examples of costume studied from pure and authentic models, and now beginning to be embodied in scenery where painting is aspiring to the poetical faculty. The artist, delighted at the same time with the perfection of musical execution, cannot fail to receive inspiration at the Italian Opera, far more exalted in idea than are presented by the realities of actual life, or the day-dreams of the atelier; he may derive instruction while participating in the most refined enjoyment.



ORIGINAL DESIGNS  
FOR MANUFACTURERS.

THE design first introduced on this page is by W. HARRY ROGERS (10, Carlisle Street, Soho). It is for that useful appendage to a lady's work-table, a PAIR OF SCISSORS, an object which admits of little ornamentation, and still less of much variety of form; the only portions wherein the former can be successfully made use of are the handles and the bows; we have seen, however, the blades etched with the needle in various devices, but without much effect. In the design before us, Mr. Rogers has introduced the Dolphin in such a way as to form an agreeable ornament to the handles, which it also serves to strengthen in a part peculiarly liable to fracture. A simple yet elegant scroll unites these to the blades.



for purposes of general utility; the cost of producing them in their present form would undoubtedly be very considerable; added to which, the elaborate workmanship of the entire objects is

sufficient to exclude them from common domestic use even were they manufactured; but there are certain parts, such as the socket, and some portions of the stem, that might judiciously be applied to a candlestick for ordinary domestic use; while the whole design would make an elegant ornamental object, that would amply repay the manufacturer.

DESIGNS FOR CANDLESTICKS. By J. MORGAN  
(18, Frith Street, Soho). Few articles in ordinary

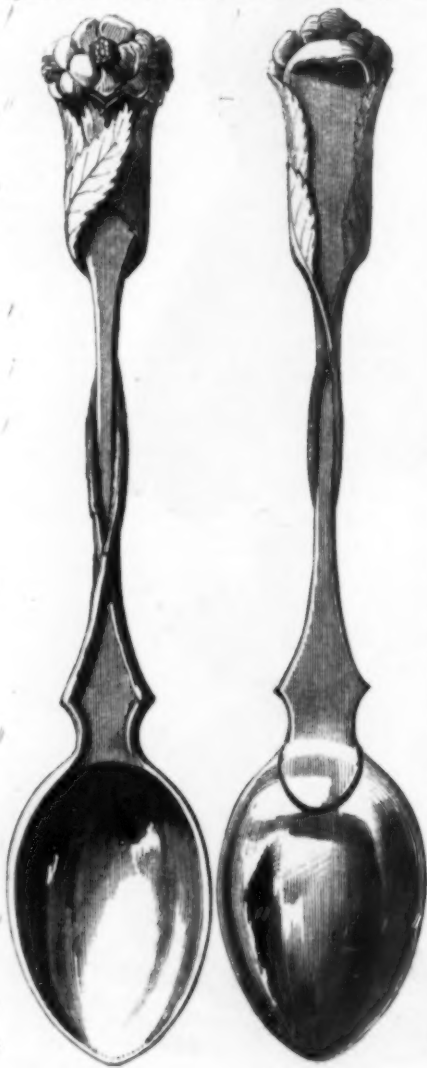
domestic use afford a wider scope for the designer's skill than candlesticks, their indispensable perpendicular form appearing to suggest means for carrying out almost every description of ornament, in a degree and to an extent which objects of another shape will rarely or never permit. If we refer to the candelabrum of the ancients, which may be considered as the prototype of what we now commonly use, it will be found modelled in all possible ways, sometimes with perfect simplicity, yet oftener with extreme richness of design and delicacy of execution. The Radclyffe Library at Oxford, and the Townley Collection in the British Museum, supply us with specimens in proof of our assertion. Mr. Morgan has certainly introduced into his designs as much elaborate ornament as he could put into so small a space, and yet there is no appearance of over-crowding, nor do the different parts interfere with each other. In each design the principal feature is a bird, one in full song, the other sleeping with its head nestled beneath its wing. The socket of the candlestick is formed of the leaves and flowers of the minor convolvulus; a mass of acanthus leaves, from which springs a branch of the major convolvulus, is made a resting-place for the birds, and a band of primroses encircles the stem, just above the pedestal, which consists of a serpent entwined among elongated leaves. It is evident that this design could only be executed in metal—bronze, or silver; in the former we think it would appear heavy, but a skilful silversmith might employ it to produce an object of great beauty.

It may, perhaps, be doubted whether any manufacturer would undertake to execute these models





The SCISSORS on this page are by W. H. ROGERS, the TEA-SPOONS by H. FITZ-COOK. They so clearly explain themselves as to require no other description



DESIGNS FOR A BEER-JUG AND A WATER-JUG. By MILNER ALLEN, (4, Courland Grove, Wandsworth Road.) The outlines of these objects are pure

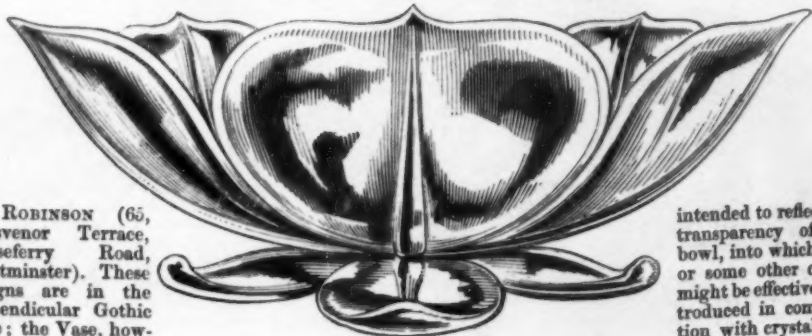


in style and very graceful; the ornamentation in each case is truly appropriate, the first being encircled with the leaves and flowers of the hop, while the second tells the story of Syrinx transformed into reeds. We should think these designs might easily be worked out, with the exception of the handle of the Water-jug, which would require considerable care.

DESIGNS FOR A PEDESTAL AND VASE. By J.



ever, possessing greater beauty of outline than usually appears in strict accordance with that style. DESIGN FOR A FINGER-GLASS. By H. FITZ-COOK. The leaves of certain aqueous plants have evidently suggested this design. The base of it is



B. ROBINSON (65, Grosvenor Terrace, Horseferry Road, Westminster). These designs are in the perpendicular Gothic style; the Vase, how-

intended to reflect the transparency of the bowl, into which blue or some other colour might be effectively introduced in combination with crystal.



DESIGNS FOR INKSTANDS. By A. FUSSELL (2, Oakley Square). The principal object which the designer has here had in view is to produce an



stand which should possess the threefold recommendation of convenience, portability, and cheapness. His designs, therefore, do not aim at any thing elaborate or highly ornamental, yet they possess sufficient of these qualities

otherwise the weight of the bottle would most probably endanger its safety; the pedestal or base, if of light material, not possessing sufficient counterpoise. The third is designed with a curved tray for wax, wafers, &c, and the pen is supported on two smaller curves in front of the head, at the back of which a scrolled handle is supposed to be. In the fourth, the pans to contain the ink bottles

are spread out from the body of the stand, which forms a box for writing materials; on the lid of this a small bas-relief is introduced. The next design, in the form of an altar, has been suggested by the ancient terra-cottas, and might be executed in the same red and black clay, a material well adapted for the purpose, and which would

afford the modeller an opportunity of exercising his skill and taste in the decorative portions. The large design, at the bottom of the page, is of a more imposing character; it is intended that the pens should rest in the small holes, and be supported by the serpent, which likewise forms the handle: this design must, of course, be executed in metal. The last object is a light and elegant tripod of brass, supporting a small Etruscan vase, that should be made of



to render them suitable for the well-furnished library or boudoir. Most of them are constructed



clay, or what would perhaps be better, the same semi-transparent metal of which we have had numerous specimens in modern fictile manufac-

ing articles indispensable to the letter-writer. Inasmuch as the beauty of a whole mainly depends



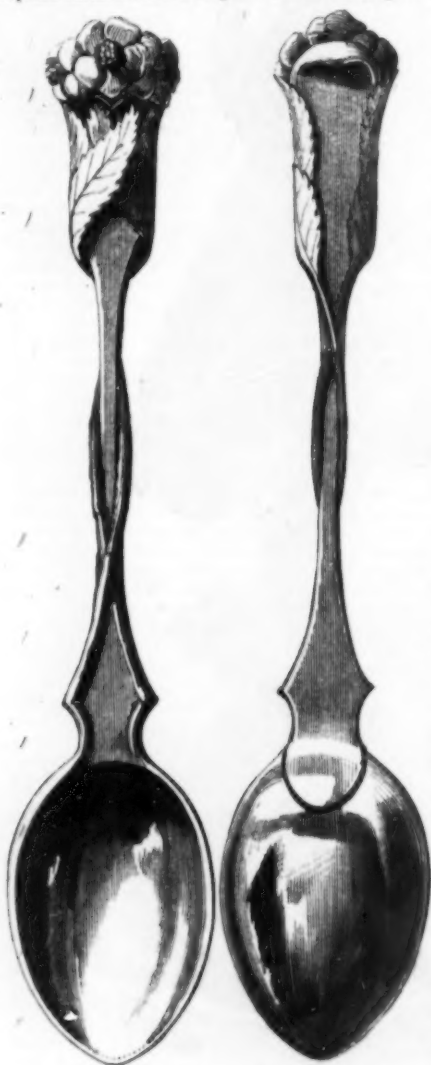
for the introduction of the ink-holder with the screw-top, or any other of the various contrivances for preventing the evaporation of the fluid. The first design is in the form of a tray, the ink-holder being placed in a groove in the centre: the pen is supported on the handle which rises from the tray, in a curved line, terminated by a goat's head. The second object is more perpendicular in shape, and of very elegant form: the ink-holder is fixed in the circle by means of a screw, to which is attached a small ring for the better support of the pen: this design should be executed in bronze, or some other metal,



upon the relative harmony of design in its several parts, care should be taken to adapt the ink-holders which each stand contains, so that no incongruity may appear. The various beautiful forms into which glass is manufactured will readily suggest the appropriate selection of what is best suited for the purpose; for it requires no great exercise of taste or ingenuity to perceive that an object modelled after the Greek or Etruscan should not be placed in juxtaposition with the Gothic, or vice versa. The introduction of colour would be altogether unnecessary, inasmuch as it must be lost in the blackness of the ink.



The Scissors on this page are by W. H. ROGERS, the Tea-Spoons by H. FITZ-COOK. They so clearly explain themselves as to require no other description



DESIGNS FOR A BEER-JUG AND A WATER-JUG. By MILNER ALLEN, (4, Courland Grove, Wandsworth Road.) The outlines of these objects are pure



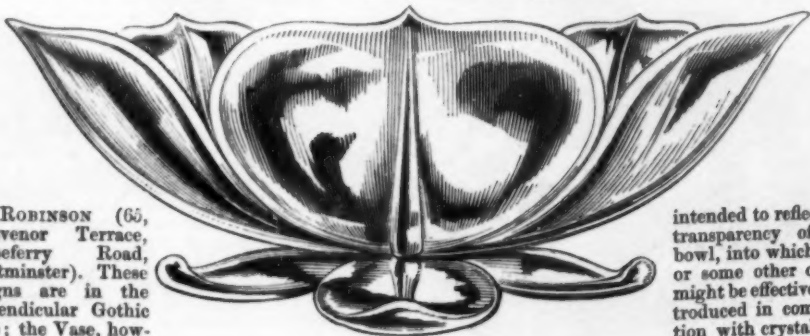
in style and very graceful; the ornamentation in each case is truly appropriate, the first being encircled with the leaves and flowers of the hop, while the second tells the story of Syrinx transformed into reeds. We should think these designs might easily be worked out, with the exception of the handle of the Water-jug, which would require considerable care.

DESIGNS FOR A PEDESTAL AND VASE. By J.



ever, possessing greater beauty of outline than usually appears in strict accordance with that style.

DESIGN FOR A FINGER-GLASS. By H. FITZ-COOK. The leaves of certain aqueous plants have evidently suggested this design. The base of it is



B. ROBINSON (65, Grosvenor Terrace, Horseferry Road, Westminster). These designs are in the perpendicular Gothic style; the Vase, how-

intended to reflect the transparency of the bowl, into which blue or some other colour might be effectively introduced in combination with crystal.



DESIGNS FOR INKSTANDS. By A. FUSSELL (2, Oakley Square). The principal object which the designer has here had in view is to produce an inkstand which should possess the threefold recommendation of convenience, portability, and cheapness. His designs, therefore, do not aim at any thing elaborate or highly ornamental, yet they possess sufficient of these qualities



afford the modeller an opportunity of exercising his skill and taste in the decorative portions. The large design, at the bottom of the page, is of a more imposing character; it is intended that the pens should rest in the small holes, and be supported by the serpent, which likewise forms the handle: this design must, of course, be executed in metal. The last object is a light and elegant tripod of brass, supporting a small Etruscan vase, that should be made of

otherwise the weight of the bottle would most probably endanger its safety; the pedestal or base, if of light material, not possessing sufficient counterpoise. The third is designed with a curved tray for wax, wafers, &c, and the pen is supported on two smaller curves in front of the head, at the back of which a scrolled handle is supposed to be. In the fourth, the pans to contain the ink bottles are spread out from the body of the stand, which forms a box for writing materials; on the lid of this a small bas-relief is introduced. The next design, in the form of an altar, has been suggested by the ancient terra-cottas, and might be executed in the same red and black clay, a material well adapted for the purpose, and which would

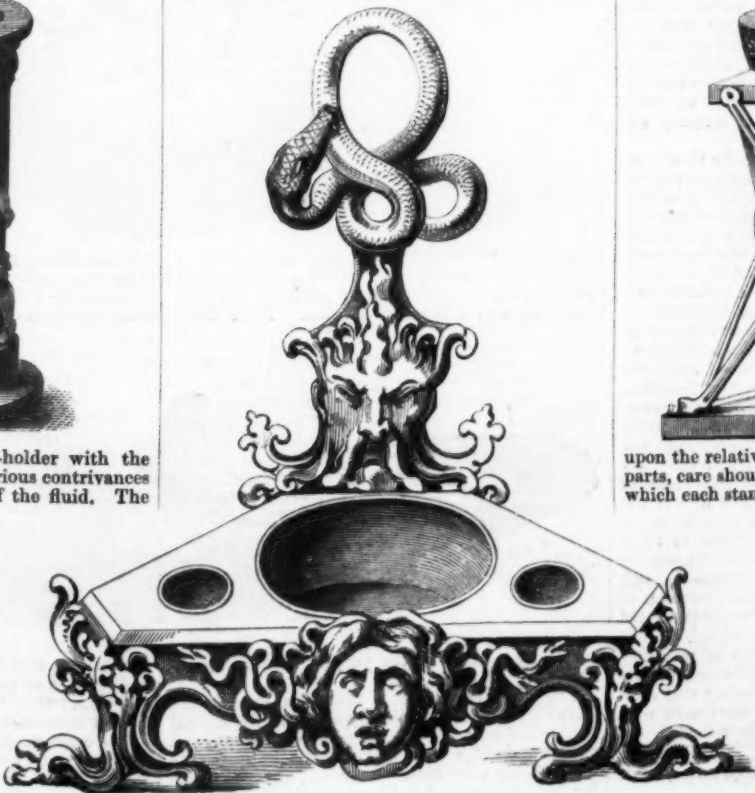


to render them suitable for the well-furnished library or boudoir. Most of them are constructed

clay, or what would perhaps be better, the same semi-transparent metal of which we have had numerous specimens in modern fictile manufac-



for the introduction of the ink-holder with the screw-top, or any other of the various contrivances for preventing the evaporation of the fluid. The first design is in the form of a tray, the ink-holder being placed in a groove in the centre: the pen is supported on the handle which rises from the tray, in a curved line, terminated by a goat's head. The second object is more perpendicular in shape, and of very elegant form: the ink-holder is fixed in the circle by means of a screw, to which is attached a small ring for the better support of the pen: this design should be executed in bronze, or some other metal,



tures. The tripod also admits of an infinite variety of forms and adaptations of parts for hold-



ing articles indispensable to the letter-writer. Inasmuch as the beauty of a whole mainly depends



upon the relative harmony of design in its several parts, care should be taken to adapt the ink-holders which each stand contains, so that no incongruity may appear. The various beautiful forms into which glass is manufactured will readily suggest the appropriate selection of what is best suited for the purpose; for it requires no great exercise of taste or ingenuity to perceive that an object modelled after the Greek or Etruscan should not be placed in juxtaposition with the Gothic, or vice versa. The introduction of colour would be altogether unnecessary, inasmuch as it must be lost in the blackness of the ink.

## ANCIENT BRONZES\*, &amp;c.

THE antiquarian and the lover of the curiosities of by-gone ages will find in this work much to amuse and instruct him. It constitutes an addendum to a preceding volume by the same author, which treats solely of ancient marbles, while that before us includes bronzes, the glass of Pompeii, and Anglo-Roman pottery, but principally the former. The use of bronze in the manufacture of articles of various description for domestic, warlike, and agricultural purposes is of very ancient date; the earliest recorded names of sculptors in metal are to be found in Exodus, ch. xxxi., where, with reference to the construction of certain portions of the Tabernacle, it is said, "See, I have called by name Bezaleel, the son of Uri, the son of Hur, of the tribe of Judah; and I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge and in all manner of workmanship, to devise cunning works, to work in gold, and in silver and in brass: And behold, I have given with him Aholiab, the son of Ahisamach, of the tribe of Dan." Among the Egyptians, Syrians, and Babylonians, this Art was skilfully practised, and we find in 1 Kings, ch. vii., that one Hiram of Tyre, "who was cunning to work all works in brass," was employed in the decoration of Solomon's Temple. It appears probable that the Greeks, with whom Art of every kind seemed almost a part of their natural endowments, and who considered it absolutely essential to their happiness and well-being, were taught to work in metal by the Lydians and Phrygians; the different processes employed being at first the simple one of hammering lumps of the material into the proposed form; then beating out plates of metal on models of similar shape; and lastly the casting in moulds, either solid or hollow, and finishing the minuter parts with graving tools. Among the Romans little was done in this, or indeed in any department of Art; whatever statues they erected were chiefly the work of Etruscan sculptors, or of Grecian artists who settled there on the conquest of their country by the legions of Rome. How much it is to be deplored that so few of the noble productions of ancient Art should have survived not the "wrecks of Time," for time alone could scarcely have destroyed them, but the more ruthless hand of barbaric conquerors, or of avaricious possessors; the former converting them into coin for carrying on their wars; the latter disposing of them to the brass-founder for the mere value of the metal.

The revival of Art, about the fourteenth and fifteenth centuries, in due time brought forward numerous distinguished artists in this department as well as in painting. Ghiberti, M. Angelo, and Benvenuto Cellini were the most renowned of these; and as many of their best works are still extant, we have the opportunity of forming an opinion of their transcendent powers.

We have thought it necessary to make these few preliminary observations by way of introduction to the book under notice, which, though partially embracing other matters, relates chiefly to ancient bronzes. Mr. Disney, its author, is a gentleman of independent property, who has expended very considerable sums in the acquisition of works of this description, and who possesses a valuable collection of them at his residence near Ingatestone, in Essex. Unwilling that his treasures should be "hidden under a bushel," he has been at the trouble and cost of having them engraved and published with historical and descriptive remarks. The objects delineated are of infinite variety—statues, statuettes, animals, lamps, tripods, printing stamps, armlets, boxes, &c. &c. The annexed engravings will convey an adequate idea of the illustrations, although among the least important of those which the work contains. The first is the lid of an *Acerra* (censer) which in 1761 belonged to Count Caylus, a celebrated collector of these ancient specimens, who also wrote much concerning their history. From his hands it passed through various others, till it came into the possession of its present holder, having been previously entrusted to Messrs. Rundell and Bridge for repair. These gentlemen, better skilled in the art of manufacturing than in antiquarian lore, unfortunately removed the *patina*, that most interesting and valuable evidence of age; and washed the censer with a lacker, effects, however, which revealed the

\* "Museum Disneianum." A Collection of Bronzes, &c., in the possession of John Disney, Esq., F.R.S., F.S.A. Published by Rodwell & Co., London.

beauties of the workmanship, although depriving the object of its most important characteristic. It is supposed to be of ancient Roman origin.

The second engraving is from the top of a *Thuribulum* (tripod), which was found at Pompeii

upon a hinge, as there is evidently part of one left on the surface of the lamp.

Among other exquisitely beautiful objects to be found in this work are a lamp having ten lights radiating from the centre, each terminating in a



in 1790. The entire object is thirteen inches high, having its legs like a goat's, a wreath of flowers depending between each leg, and the head of a female attached to each wreath: there are also

bull's head, so contrived that the flame should issue out from between the horns; a small tripod, evidently intended for an egg-cup, each cup being delicately wrought, and supported by a winged



two handles representing the heads and necks of swans. The interior of the patera is richly ornamented with leaves and other patterns, and the centre contains a head of Medusa. These *Thu-*

boy in a sitting posture, with a cover, consisting of three parts, adapted to the cups, the whole surmounted by a female figure standing; a candelabrum by Cellini, wrought with rams' heads and



*ribula* were used for the purpose of burning incense in.

The third engraving is that of a shoe-shaped lamp; its form is exceedingly elegant; the central handle is decorated with extended vine leaves, and the two smaller handles terminate in roses, the whole being very highly wrought; the lid, which has been unfortunately lost, seems to have worked

wreaths of flowers. Some of the Etruscan urns and articles of pottery are also exquisite in design and form; they would constitute excellent models for our manufacturers.

We must do the engraver, Mr. G. Meason, the justice to say he has executed the portion of the task allotted him with much skill; indeed the work is altogether exceedingly well got up.



## INSTITUTE OF THE FINE ARTS.

It is singular, that—while almost every other professional body has its "Society" or its "Club," where its members may meet to discuss the various subjects connected with their avocations, and to assist each other in promoting their own interests, or the interests of the profession at large—so little has hitherto been done in this way by the great mass of our artists. It is true we have Schools of Art, which are, however, generally restricted in their operations, and too isolated for extensive beneficial results—schools whose sole object is the study of particular branches of Art, or the dissemination of certain principles which are thought essential to its advancement. The English artist, when at home, is not a gregarious animal; he loves to ruminate in the solitude of his own studio, whence he would banish every intruder, as one whose entrance is likely to interfere with his pursuits, or to lessen his self-esteem by some ill-natured remark on the work he has in hand. We would not directly charge him with such an unworthy motive for this alienation from his brethren, although we can scarcely attribute to any other cause a line of conduct which is not to be found in the practice of the lawyer, the medical man, or the soldier. The artists of France, Germany, and Italy pursue an entirely different course; so also do those of England when they are congregated in foreign countries; they then see the importance of assembling together, not merely for social intercourse, but for mutual assistance and study in matters concerning their profession. Hence we find in all these, more liberality of sentiment, less contraction of idea, more general and artistic knowledge, and a wider acquaintance with the citizenship of life than are to be met with in the recluse whose world is his studio and his models: the former is in all respects a better informed man, and a more highly educated artist.

The Institute of the Fine Arts is, we believe, the only Society existing in London whose aim is to carry out those objects to which we have alluded as essential both to Art and the Artist; it therefore merits from the latter the utmost amount of his support.\* It was formed in the year 1843, and in the prospectus then circulated by those instrumental in the foundation of the Society, its objects are thus stated: "To facilitate the general intercourse of the members of the profession; to promote and protect the interests of Art; to cultivate and extend a pure taste and a just appreciation of Art; to take cognisance of scientific questions connected with Art; and to be a channel through which the opinions of the profession generally might be expressed." Now, these objects have been carried out so far as the limited means of the Society would permit; six general meetings and three *conversazioni* have been annually held, at the former of which lectures were delivered, and papers read, and subjects discussed relative to Art, such as on Fresco-painting, modern French Art, German Art, Greek and Roman portraits, wood-engraving, lithography, photography, and other matters too numerous to particularise. The council have also awarded a prize of twenty guineas for the best essay on British Art. It should also be mentioned, that there are a club-room and a reading-room attached to the Institute, and that a library and collection of prints are in course of formation.

We have thought it necessary to enter into these details; first, because although the present number of its members is about 300, we believe that many artists are unaware of the existence of the Society, or if acquainted with its existence, are ignorant of its constitution; and secondly, and chiefly, because we regret to find its stability is endangered by the want of funds adequate to its support, arising principally from the expenses incurred at the outset, which the annual subscriptions have hitherto been unable to discharge. Desirous of freeing the Society from the pecuniary demands upon it, the council have determined to make an appeal to the patrons of Art by inviting them to become donors to the Institute, each contributor being entitled to receive some work of Art in return for his donation. The plan proposed, we think a good one: it is,—That each subscriber of ten guineas shall have the first choice, according to priority of subscription,

\* There is a club composed exclusively of members of the Royal Academy; but we understand it is in no degree formed with reference to professional purposes.

and afterwards subscribers of five guineas in like manner.

It is almost needless for us to express our hearty wishes that the end proposed may effectually be answered. The Institute has done good service in the cause of Art; and has, as we have stated, a strong and peculiar claim on every artist: it came forward—and promptly, to uphold his cause against the interference of the Government with Art-Union Societies, and boldly and energetically advocated their freedom of action; so that to it is mainly to be attributed the present comparatively unfettered position of these societies. But more than this, every professional man, whatever his rank, should give it the benefit of his attendance, and his annual subscription; he who has attained eminence and honours, as an example and incitement to others; he who hopes to win them, that he may learn by the lessons there taught the best method of doing so; many an hour may be, and doubtless is, more unprofitably passed, than at the gatherings of the members of the Fine Arts' Institute.

The Institute has been charged with having done but little, and such charge is generally advanced by persons who, by withholding their subscriptions, have, as far as in them lay, prevented its working worthily and with effect. It has not done much; but with means, sadly—we had almost written, shamefully—restricted, the marvel is rather that it continues to exist.

At all events, the present move ought to determine its fate. If artists generally are so dead to their own honour and so indifferent to their own interests, that they will make no effort for the maintenance of the one and the protection of the other, the Institute must "go down;" if, on the other hand, this attempt to establish the Society on a firm basis, with power for large and practical good, be successful, there is no limit to the advantages that may be expected to arrive to the Profession and to every member of it.

## OBITUARY.

MR. JOSEPH F. ELLIS.

THE decease of this artist took place at Richmond, Surrey, on May 28 ult., in the sixty-fifth year of his age. Thirty years since he arrived in London, from Ireland, buoyant with hope and full of promise of future distinction as a painter of marine subjects. His first essays were exhibited at the British Institution, where one of his pictures was sold for 60*l.*; but from this moment he never found a patron. A party with whom he was intimate afterwards duped him out of several large works, which were his best performances; and, at the present day, if chance sends any of these to the auction-room, they still realise 30*l.* or 40*l.* each. After this misfortune, a succession of reverses and disappointments rendered him totally dependant upon a class of picture-dealers, possessing neither liberality nor overmuch scruple of conscience. For these individuals he worked laboriously in endless repetitions of views in Venice; dozens of which have been paid for in sums that would have gladdened the heart of the hireling artist, if he had been permitted a little of the sunshine of patronage. These views in Venice have graced the catalogues of auctioneers in Pall Mall, Bond Street, and elsewhere, under the designation of Canaletti. For the last seven years he resided with a house agent who dabbled in pictures. Here he found repose in an obscure, ill-ventilated bed-chamber, living on a small weekly pittance, and labouring incessantly at the easel in painting multitudinous copies of the pictures of Canaletti and Vernet, merely manufacturing them from good originals, brought from London for the purpose. After being duly dried and doctored, they were sent for the admiration of uninstructed cognoscenti, and for those unlearned in the capability of weighing the excellence of a living painter against the simulation of one of former days, executed under the influence of mental degradation and disgust.

Mr. Ellis was, in his habits, frugal and unassuming, with a highly-gifted mind, well stored with anecdote and wit, personifying the very cream of Hibernian good humour and good nature. His best pictures are few in number, painted with a powerful impasto, and not leaning to the imitation of any former master. They are the fruits of his own study of natural objects, without reference to any conventionality.

## ART IN THE PROVINCES.

GLASGOW SCHOOL OF DESIGN.

THE Annual distribution of prizes awarded to the students of the above institution, took place on the 7th of July, in the Merchants Hall. The chairman, Archibald Alison, Esq., Sheriff of Lanarkshire, in opening the business of the day, congratulated the meeting on the success which had hitherto attended the operations of the school. "Since the establishment of the institution, no less than 1450 young persons had been instructed in the rudiments of drawing within its walls, and a great number of them had been already drafted off into lines of life, where their emoluments had been greatly enhanced, and their prosperity much improved, by the instructions they had received there; and when he said that the institution, so far from falling off, was in a state of improvement, he said it was more than could have been expected when it was set a going. He believed it was second to none, and that it was first, in point of numbers, to any similar institution in Great Britain, not even excluding the parent institution at Somerset House.—He had heard it stated that a few years ago, in the City of Glasgow alone, from 5000*l.* to 6000*l.* a year was sent to France for designs; but he hoped that would not much longer exist, and that they would exceed other nations in designs, as they had done in execution. It had now become a matter of life and death to the manufacturers of this country, that they should improve in designing, for if they did not become first in design they must soon be last in execution."

Twenty-five prizes were awarded to the respective classes in design, modelling, perspective, drawing, and colouring in various departments. In the foremost rank of these was a young lad, named John Crawford, whose modelled bust of "Niobe" was so generally admired, that a gentleman present handed him a gratuity of 5*l.* as an extra reward for the talent he exhibited.

The importance of studying the forms and characteristic features of flowers was strongly urged upon the students by Mr. Lamport, especially with reference to the designs which the manufacturers of Glasgow require. "Looking through a report recently published, he found a statement from Mr. Thomson, an extensive calico-printer, at Clitheroe, Lancashire, in reply to a question from Mr. Wilson, on the condition of designers in that quarter of the country. He said that there were few competent designers in that part, and that the only one he knew was one whom he kept at Paris, to whom he gave 400*l.* a-year. He (Mr. Lamport) was acquainted with that gentleman, and he knew that the foundation of his proficiency arose from his study of natural flowers. He had seen his sketch-book produced during his apprenticeship, and he could copy almost any flower without any reference to the natural type. If he could offer any advice to the students, they ought to consider that their main object would be to gain power of hand to imitate any form placed before them;—to attain a knowledge of these forms, and to fit them to the requirements of manufactures; and, to gain a knowledge of the principles of Art, to enable them to do this in a characteristic and pure style."

In the course of the meeting, as a further stimulus to the students, Mr. Lumsden, Sheriff Alison, and Sir James Campbell expressed each his intention to give a sum of ten guineas to be distributed next year in additional prizes to the respective classes for design, colouring, and modelling.

LEEDS.—The Annual Report of the Government School of Design has reached us. The Institution has scarcely been in operation more than a year, and must therefore be considered quite in its infancy; still it gives good promise of extensive usefulness. The present number of pupils is one hundred and nine; and their progress, during the short period of their probation, is considered by the committee highly satisfactory. As yet the classes are somewhat limited in the various departments of Art which such an establishment should include in its instruction, but the assistance promised for the future will doubtless enable its conductors to extend their operations. Leeds is a wealthy locality, and ought not to permit the Institution to languish for want of the necessary pecuniary means for carrying it on vigorously and efficiently. The School of Design is superintended by Mr. Nursey, a pupil of Sir David Wilkie.



### PRINCE WALLERSTEIN'S COLLECTION.

WE resume, from page 252, our notice of this important collection.

No. 26 has already been described under No. 9a.

No. 27. 'The Holy Family,' painter unknown. This number, with all those in numerical rotation, including No. 43, comprise productions of the schools of Suabia, Franconia, and Upper Germany. The present picture of the school of Upper Germany is not a favourable example, though extremely curious. It is painted on fine linen, and, in the flower ornaments and pale colour resembles some of the ancient missal paintings. The face of the Virgin is full and handsome, but much exaggerated in size in comparison with the hands; she is using a small hand-loom, the perspective lines of which are well observed. The infant Christ is habited in a golden robe, and the head adorned with a similar nimbus.

Nos. 28, 29, 30. 'The Adoration of the Magi,' master unknown; a triptych. These subjects present a great number of figures, the greatest merit of which is the excellent arrangement of them over the surface. The stiff execution and meagre limbs show an early condition of Art. The draperies and gilt accessories merit notice for the details.

No. 31. 'The Death of the Virgin,' master unknown, but believed to be of the school of the Upper Rhine. A vigorously-painted picture, consisting of a number of figures; the expression of grief among them is well conceived. On close examination much merit will be discovered in the various details. A date exists on it, which is somewhat obscured, but believed to be 1417.

No. 32. 'Virgin and Child,' master unknown. This very singular and important picture is said to have been presented, in the year 1327, by a Count Dillingen, to the Chapter of Marie Madlingen, where it remained till the year 1802. The Virgin is attired in red and blue, with a white veil; the crown on her head is formed by indentations, indicating the form of the ornament, on the gold ground. In high relief the painted imitation of gems is sprinkled, but the union of the crown with the ground, gives these decorations the semblance of detached spots. On the raised border are eight coloured compositions of figures, representing scenes from the life and passion of Christ, and between these are half-lengths of the Apostles, with inscriptions formed by stamping on the gold ground, very like the work called "opus mallei." The small figures or vignettes of the border are apparently, from the advanced execution, of a later date than the central subject. The head of the Virgin is well rounded and finished with a good gradation of tone; the grey tints in the shades are clear and pearly. The head of the infant Saviour beams with a benignant smile. The whole is an important vestige of early Art, highly curious and singularly attractive.

No. 33. 'The Holy Trinity,' master unknown, but probably of the early school of Upper Germany. The first person of the Trinity is portrayed as an elderly man crowned with a diadem, rather mitre-shaped, and attired in red drapery. The third person, representing the Holy Ghost, is a much younger man, in white raiment, with blue and red wings; being an unusual representation of the Holy Spirit in Christian Art. Between these two figures, which are seated on a gothic throne, is the lifeless body of Christ, with his feet resting on a globe. The plaits of the drapery resemble the arrangement of A. Durer. The head of the Universal Father is dignified in expression, and admirably painted in the artistic qualities of colour, drawing, light, and shade. In the nude figure of Christ the absence of anatomical knowledge is apparent. It is an interesting picture for many reasons.

No. 34. 'The Virgin and Child in a Garden,' HEINRICH ALDEGREVER, a pupil of Albert Durer. This artist is universally known by his engravings, but his pictures, among us, are indeed of rare occurrence. Here we have, in truth, an immense advance in poetic imagination, grace, and execution, and it is impossible to view this charming production without almost unbounded feelings of delight. The Virgin is a whole length figure, seated, and conceived in a grandiose manner; the countenance is of the beautiful innocent cast of feature that distinguishes the fair sex of Germany. On her lips a serene smile hovers, and the right

hand, drawn with singular elegance, holds a bouquet of heart's ease. Long tresses of hair, of Saxon hue, fall on each side, which on the forehead are confined by a band, decorated with three groups of pearls, the central one having a ruby in the middle. The drapery is drawn in large masses, but somewhat angular in the lines of the plaits. The figure of the infant Saviour is placed sitting on the knees of the Virgin, holding a small golden globe, to which a star is attached. The rest of the surface is occupied by an extensive landscape in the background, with abundant accessories of flowers, and plants, elaborately pencilled. The colour is full, rich, and powerful in all the parts, excepting the flesh tints, which are of the pale delicate complexion of our northern beauties.

No. 35. 'The Martyrdom of St. Ursula and her Companions,' HEINRICH ALDEGREVER. This picture has, in some of the countenances of the principal figures, particularly the Saint and her two female attendants in the boat, so modern a look, that if invested with the attire of the day, it would be received as the personation of some aristocratic young ladies from Belgravia. The costume of the slaughtering archers in front is very rich and picturesque; one of them wears a pair of Hessian boots. In the middle distance on the quay, the massacre of the virgins is continued, and great fright is portrayed by the figures in the vessels, about to disembark. The scene is closed by the sea, with some precipitous rocks. Through an arched opening of an edifice, the betrothal of St. Ursula, herself an English Princess, with an English Prince is seen; and in a similar opening, are two male figures, one of whom appears to countenance the frightful crimes then being committed. The picture is excellent in colour: the numerous figures beget a variety of lights, and render it less harmonious than the beautiful specimen last described, which is placed over it, and painted by the same admirable artist.

No. 36. 'The Crucifixion,' master unknown, but apparently of the school of Suabia. The crucified Saviour is in the centre. In front, on the right, are the fainting Virgin and other females. Four soldiers are on the opposite side. The gold ground is left for the sky; a lake, with mountains and a castle, fill the background. It is firmly painted: the figures are somewhat stiff, but the features of the Virgin are well expressed with maternal anguish; and the other exigencies of Art are fairly carried out as far as the small dimensions permit.

No. 37. 'The infant Christ learning to walk,' master unknown. This is a wonderfully fine example of the early Suabian school. The representation offers the Virgin seated in the interior of a sacred edifice, offering a pear to the infant Saviour, who is led by an angel towards his mother. There is movement, grace, and expression in the figures, of a superior order. The Virgin has long flowing light hair, the head covered with a white drapery, the attire broadly massed. The hands are elegantly disposed, but spare in form. The infant Saviour has his features highly expressive of innocent delight, and wears a loose red frock. The wings of the Angel are of peacocks' feathers: two lesser ones are introduced in the background.

No. 38. 'The Holy Family with Saints,' SIGISMUND HOLBEIN, uncle of the famous Hans Holbein. This is one of the finest and most interesting pictures of the collection. It displays in a remarkable degree the attainments of the early masters, and the *animus* which directed their labours. Every portion is a study, and bears witness of its successful application. The Virgin is seated in the centre, gorgeously attired in a white dress embroidered with gold: the pattern is massive, and forms diamond-shaped spaces, filled with crowns: the design is truly regal. A bandeau of gems crosses the forehead, and confines the flowing locks that gracefully fall on the shoulders. In all the pictures of this school, the hair of the female figure is of light hue, auburn, golden, or, as in the present example, of a hue verging on reddish. The artists have not wandered into the ideal, but paid due homage to their own fair-haired maidens of Germania. The infant Jesus is quite nude, on the lap of his mother. On each side of this group are Saint Catherine and Saint Barbara, the latter gorgeously attired. Saint Joseph is contemplating the holy group from behind. In the middle distance, three elegant female figures are seated in conversation, one of them wears the exact coiffure of the present day. In the distance is a landscape, principally occupied by the Castle of the Hohenzollern family, the inmates

of which are represented as a hawking party, reposing on the verge of a pond in front. The picture formerly belonged to the Hohenzollern family (a branch of which is the reigning family of Prussia), and contains several portraits. The treatment of it is to display the highest magnificence in the costumes and decorative part, and will afford abundant delight to the female *visitantes*, as studies of dress and ornament. To the connoisseur there is a rich warm scale of colour throughout, with manly impasto.

No. 39. 'Virgin and Child,' School of Albert Durer. A highly finished small picture: the head of the Virgin is good: the drawing of the Infant is far from satisfactory, and the landscape part is well detailed, but heavy in colour.

No. 40. 'The Daughter of Herodias with the Head of John the Baptist,' School of Lucas Cranach. The imitation of the master is apparent. The costume of the female is instantly recognised as existing in several of L. Cranach's pictures: the architecture of the background is destitute of perspective acquirement.

No. 41. 'The Nativity.' Master unknown, but with the monogram G. B. The subject is attended by four angels in front kneeling, two of whom are performing on musical instruments.

No. 42. 'A Portrait.' Master unknown, but marked with a monogram, composed of M and O, with the date 1520. There is but little shade in the face, the outline of the hands is stiff. The dress, of a black slouched hat, and of a brown cloak, is cast with great breadth. The sky is remarkable for the early attempt to represent the declining sun. A gold ground is used for the sunlight, and large masses of dark clouds give adequate contrast to the golden glare.

No. 43. 'The Fall of Man,' C. J. BEHEM, 1642. This picture, as will be seen by the date, is quite of another class with the rest of the collection. The figures of Adam and Eve have all the attributes of Art perfected, in the free drawing, and light and shade. The flesh tints are delicate, with clear shades. The figure of Adam is especially well composed, but appears to have been adopted by more artists than this painter. There are a number of animals introduced; these want the merit which distinguishes the figures. The landscape perfectly resembles the pencilling of Velocet Breughel; if so, it would be one of his last works, as he died in the year signed on the picture.

This picture is the last of the third division of the collection. The remaining numbers, from 44 to 102, comprise the fourth and last division, and consist of the examples of the Rhenish, Flemish, and Dutch Schools. Among these are several works of the highest excellence and value. It contains fine and authentic works by William of Cologne, the Van Eycks, Van der Goes, Rogier de Bruges, Memling, Israel van Mecheln, Lucas van Leyden, Van Orley, Mabuse, and most of the great leaders of Art up to the epoch of its bursting into the full radiance of excellence.

*Masters of the Rhenish School, influenced by Byzantine Art, before the time of Wilhelm of Cologne.*

No. 44. 'Virgin and Child.' If not really a Byzantine Greek work it is difficult to discriminate between the others; it has the usual Greek letters on the golden ground and the robe is covered with gilt leaves, of the same device as the picture bearing the number 5 in the catalogue. The draperies are the same in colour, and the nimbus has a flowered band like the number 9a.

Nos. 45, 46, 47. 'A Triptych.' The centre displays the Virgin and Child upon a Gothic throne, and a saint on each wing. The surface is much decayed, and what remains visible is of a very crude character; the original frame, with a pointed trefoiled arch, exists with it.

Nos. 48, 49. 'The Annunciation.' The subject occupies two separate panels with acute gabled tops, crocketed; the angel occupies one, and the virgin the other. The angel is the superior work, the figure is more round, the kneeling posture firmly drawn and the expression good. These two pictures were in an ancient church near Andernach, since the fourteenth century.

No. 50. 'Virgin and Child.' There is a good deal of excellent Art in these figures, expression, life and movement, analogous to the early School of Lombardy; the colour is too pale, but has probably lost its hue with age.

(To be continued.)



## CORRESPONDENCE.

## FELIX SUMMERLY'S ART-MANUFACTURE.

SIR,—The pages of the *Art-Journal* are always at the service of those who may be in a position to present to the public any desirable facts relative to British Art and Manufactures, or to remove any false impressions which may have been created in the public mind by the influence of personal and selfish considerations. The able and disinterested manner in which, some time since, you so effectually removed the abuses attendant upon the noxious traffic long carried on in picture dealing and cleaning, and the good feeling with which, regardless of consequences, you have exposed other impositions affecting the progress of Art and Taste in this country, prompt me to call your attention and that of your readers to the machinery which governs an establishment that has been for some months before the world, professing to offer a combination of superior design, with superior execution in the various objects which it ushers into existence, and bearing the title of Felix Summerly's Collection of Art-Manufactures. The principal feature in the objects which form the collection is that they are, for the most part, executed from the designs, and in some cases from the actual models, of such artists as Bell, Redgrave, Townsend, &c., a most valuable acquisition—if it be true that these gentlemen are sufficiently conversant with the principles of Decorative Art, the requirements of manufacturers, and the capabilities of materials, to design subjects suitable to the taste of the present age, and, in other respects, appropriate as candidates for public favour and patronage.

All your readers may not be aware that "Felix Summerly" is an assumed name; the gentleman who assumes it is MR. HENRY COLE, ONE OF THE DEPUTY KEEPERS OF THE PUBLIC RECORDS—who enjoys the advantage of a good Government situation, which, as is often the case under such circumstances, leaves him ample leisure to carry on the trade to which I am about to direct your attention. Mr. Henry Cole is a member of the Council of the Society of Arts; which will explain his influence in that quarter.

The various objects in the series are made by different manufacturing firms, and are then offered to the public as Felix Summerly's Art-Manufactures. In the first place, a question very naturally suggests itself, "What constitutes these objects Felix Summerly's? since neither are they from the design nor of the execution of that mysterious gentleman, who happens to be neither an artist nor a manufacturer." It may, at the outset, be possibly imagined that Felix Summerly stands forward possessed of an important share of experience as to the comparative merit of a design and the saleable character of a manufacture, a disinterested reformer of public taste, by generously offering every facility in his power to the production of objects of a high order in Decorative Art, prophetically determining the success of any projected work, and introducing artists of standing to those manufacturers inclined to associate their names with his. Such an assumption is decidedly strengthened by the authoritative manner in which the series is announced as emanating from Felix Summerly, and by the advantages which are promised to manufacturers connecting themselves with the speculation. But so far removed from fact is the idea which may thus extend itself, that as a manufacturer I feel it my duty, through the medium of your Journal (of which I feel assured you will not refuse me a column for the purpose of promulgating truth) to place before your readers a statement of the real grounds upon which those manufacturers stand with respect to Felix Summerly, who enter into engagements with that individual, whose assumed cognomen heads a description of their performances. It is not generally known that a printed paper—circulated among manufacturers, whose names Felix Summerly would desire to enrol in the list of co-operators towards the Art-Manufactures—gives the arrangements necessary to be entered into with Felix Summerly by those manufacturers. A copy of this paper I will subjoin, and afterwards offer one or two observations upon the nature of the regulations which it enforces.

## "ART-MANUFACTURES."

"The general arrangements for publishing any articles as Felix Summerly's Art-Manufactures are as follows:—

"1. The design to be procured by Felix Summerly, and mutually approved by the manufacturer and by Felix Summerly.

"2. The cost of the design, when approved as above, to be paid by the manufacturer.

"3. The execution of the work to be approved by Felix Summerly, or the work not to be included in his catalogues.

"4. The design to be registered in the manufacturer's name, and at his expense, if thought expedient by the manufacturer.

"5. The advertising, both in newspapers and catalogues, to be conducted by Felix Summerly, and paid for by him.

"6. The retail or selling price, in all cases, to be fixed by mutual consent of the manufacturer and Felix Summerly, or the price to be advertised.

"7. A rental or commission, according to circumstances, on the manufacturer's selling or wholesale price to be paid to Felix Summerly by the manufacturer, for each article sold by the manufacturer.

"8. The whole business of sale and production of the articles to rest with the manufacturer, and to be at his risk.

"9. Specimens of such articles as are forwarded by mutual consent to certain newspapers and reviews for notice, to be supplied *gratis* by the manufacturer.

"10. If any special circumstances should make it expedient, these arrangements are open to modification."

It must be evident by a glance at the above that the arrangements are in their nature most oppressive to the manufacturer, to whose risk every portion of this process of "getting up" an Art-Manufacture implicitly falls, while the probable chances of remuneration are seriously decreased by the expenses incident upon a connection with Felix Summerly. The liabilities of the manufacturer are, *first*—payment for the cost of the necessary design which Felix Summerly undertakes to procure; next, if the design apply to form as well as to decoration, this incurs a further payment by the manufacturer of the charge of modelling, moulding, &c., a charge very considerable with regard to the generality of articles issued by Felix Summerly; and a charge which the manufacturer is equally expected to defray, even should Felix Summerly wholly disapprove and cancel from his list the model in a completed state. Nor have such cases of dissatisfaction been by any means unfrequent; on the contrary, they are only the natural result of the facts, that the artist who makes the original drawing, the modeller who strives to follow out in form the idea which has been given to him, and lastly, Felix Summerly himself, are one and all practically unacquainted with the technical peculiarities of the task which they so haughtily and confidently undertake, and consequently are incompetent to foresee the impracticability of a design or the unsaleableness of a manufactured object. But let the failure be ever so evident to the manufacturer himself, upon the completion of the model, he must pay for it. This is a distinct—a positive understanding; whether the model be what he expected from the sketch in the first instance, or so executed as to preclude all possibility of its production in a manufactured form, he must pay for it—"tis in the bond."

Again, the manufacturer is doomed to incur the expenses of registration which, in the bulk of F. S.'s series, are considered necessary also; of the whole production of articles and business of sale; beyond this, he is doomed to make and forward to certain newspapers and reviews, *gratis*, specimens of the article or articles manufactured; and, in addition to this, he is also doomed to pay into the hands of Felix Summerly a commission of twelve and a-half per cent., upon each object sold by the manufacturer.

So much for the liabilities by which every manufacturer is bound, who enters into treaty with Felix Summerly, for the publication of any of his so-called productions. Now see how stands Felix Summerly's share of the burden. This is entirely summed up in his fifth arrangement.—"The advertising, both in newspapers and catalogues, to be conducted by Felix Summerly, and paid for by him." Here begin and end all Felix Summerly's liabilities in the matter.

But so carefully has been obviated, in the other nine regulations, the smallest chance of any expense falling upon Felix Summerly's shoulders, that it may perhaps appear to be an oversight, that the arrangement in question has crept into the list. Such, however, is not the case; for it must not be forgotten that, in order to meet the greater part, if not all, of the outlay incurred, Felix Summerly takes the precaution of charging the public with the very catalogues, the expense of printing which is placed in juxtaposition with the expenses that fall to the share

of manufacturers.\* All these circumstances being taken into consideration, the plan appears so palpably unfair, that it is scarcely more than necessary to give it publicity to insure its rejection; for it cannot be mistaken that Felix Summerly, without any outlay or risk, takes his profits from the sale of the very first article, while there must be an enormous demand before the manufacturer has a prospect of clearing his expenses in consequence of the heavy outlay to which he is subject—an outlay that requires an immense advance upon the ordinary trade charges. How far this decreases the chances of sale will at once appear evident; for while many can afford to purchase an artistic work, produced at its own real expense, few either feel willing or able to give for a beer jug in porcelain, 18s. and 36s.; for a salt cellar in porcelain, 27s.; for a silver tea caddy spoon, 3l. 10s.; a mustard pot in porcelain, 9s.;—and so on.

It is moreover, perfectly certain, that all the articles I have enumerated might have been produced at consistent prices if direct communication had taken place between the artist and the manufacturer; and unless Felix Summerly had been a person practically qualified by a knowledge of the processes of manufacture to have directed the operations of the artist, I am at a loss to discover what advantage can arise from his co-operation. I presume that the artists who have already been engaged upon these "Art Manufactures," would be quite open to direct commissions from the manufacturers themselves; there can be no reason why they should not. The only result of the interference of such a mediator as Felix Summerly is, that the manufacturer is most heavily and severely taxed by one who incurs no risk or expense in the matter, and who in no way advances the interests of either artist or manufacturer. No middle man was found necessary to the prosecution, by Wedgwood, of the magnificent designs of our immortal Flaxman; by the jewellers who were wont to give commissions to Stothard, or by the silversmiths, who availed themselves of the master genius of Pitts; nor in our own day is it found requisite that any individual should place himself between Sir George Hayter and the execution of his designs by Messrs. Hunt and Roskell; between Mr. Pugin, and the fabrication, at Birmingham, of his unequalled designs for metal work of medieval character; between Mr. Willement and the embroiderer; or between Mr. Owen Jones and the production, by carving in wood or stamping in leather, of his Alhambresque subjects, for which he, perhaps, stands pre-eminent and alone. May not the same argument apply to the case of Mr. Bell, Mr. Abolton, Mr. Redgrave, or Mr. Townsend? Or are they the only artists of standing who are inaccessible to manufacturers, except through the mediation of a third party, who, as I have before said, incurs no earthly risk, but claims an overwhelming share of the manufacturer's remuneration!

In conclusion, with regard to the success which has hitherto attended Felix Summerly's series of Art-Manufactures, there is very little to say. In an artistic point of view, it is less my province to scan their merits, than that of the Editor of a Journal, whose efforts are especially directed towards the advancement of Decorative Art, and the true discrimination between worthy and unworthy candidates for the patronage of taste. I call upon you to discharge boldly and fairly this part of your duty; but I believe that there cannot be a doubt in the mind of any competent judge that the bulk of the Art-Manufactures, even as Art-Manufactures, have been complete failures. They are a sorry sequel to the trumpeting that heralded so loudly the march of taste that was to bestride the manufacturing world. Every reason made it imperative that the first productions should at least indicate an advance in the right direction. Manufacturers had been twitted with incapacity; their artists and artisans with ignorance. They were told to witness what could be achieved when taste and talent were brought into the field. They were reminded that "*France was a goldsmith as well as a painter; designs*

\* "*Art-Manufactures' Circular. No. I. New Series, Chiswick, March, 1848. Price 2d. each, 3d. each to go stamped by post; subscription for twelve numbers, to be sent by post, 2s. 6d. paid in advance.*" What position those who have paid in advance may be in I cannot say; for I have not heard that Art-Manufactures' Circular, No. II. has ever been issued.

+ We shall accept this challenge on the first convenient opportunity, passing under review the whole of the series; and judging their artistic merits and their claims on the ground of design.—*Ed. A. J.*

for crockery are attributed to Raffaele; Leonardo da Vinci invented necklaces; \* \* \* Holbein designed brooches and salt-cellars, &c. &c.; and that, "in fact, there was scarcely a medieval artist, when Art was really Catholic, who did not essay to decorate the objects of every-day life. Beauty of form, and colour, and poetic invention, were associated with everything. So it ought still to be, and we will say, it shall be again." This was the promise long ago made in Felix Summerly's catalogue. Let every one read this while standing before a collection of the objects which have been the result of this inspiration, and I think the feeling produced will be one of unequivocal disappointment,—so large a promise and so poor a performance! As far as I am competent to judge, I must suggest, that notwithstanding the high names of many of the designers of Art-Manufactures, and the immeasurably increased cost of producing them, many of the objects forming the series are actually inferior to the ordinary average of British Manufactures, and in no one single instance do they exhibit a superiority over them. As to their success as manufactures, leaving the question of artistic merit to be settled by abler critics, I can speak more positively and familiarly, and assure you that their commercial history lies in a nutshell. IN HARDLY ONE INSTANCE HAVE THEY REMUNERATED THE MANUFACTURER; in fact, the only selling object of the entire collection is the statuette of Mr. Bell's "Dorothea," which was made for the Marquis of Lansdowne several years ago, and is no more one of Felix Summerly's Art-Manufactures than the "Venus de Medici."

I believe I might give a list of failures, so as to include nearly the whole of the trumpeted articles. The truth is, that the public taste (however backward) is beyond these works, while persons of refinement repudiate them altogether. Manufacturers have found this out to their cost; some of those who were tempted into the experiment have withdrawn entirely from the concern; others, who might have supplied their places, have had their warnings and profited by them; and there can be no doubt whatever, that ere long the project will be abandoned as of no use to any class or person—not excepting even Felix Summerly himself.

For intruding so long upon your valuable space, I feel that I need offer no apology; it is your duty to expose a fallacy—to say the least of this scheme; and it is my duty to myself and my brethren to aid you so to do.

Your obedient servant,

A MANUFACTURER.

#### FORGED PICTURE AT THE ROYAL ACADEMY.

SIR,—From the well-known impartiality and attention with which matters connected with the Fine Arts are treated in your Journal, I am induced to lay before you a plain statement of a few facts relating to a picture now in the Exhibition of the Royal Academy, numbered "41" in the catalogue, and described as a view of "Hurst Castle, in the Isle of Wight;" (P) by R. R. Reinagle, R.A.

To say nothing of the blunder which describes Hurst Castle as being in the Isle of Wight, and which might reasonably excite a doubt as to whether the reputed painter had ever visited the spot, a more serious mistake remains to be corrected, viz. that which ascribes the work to Mr. Reinagle, but which, in fact, is the production of a young artist named Yarnold, a pupil of Mr. John Wilson, Sen., of the Society of British Artists. This work, painted some two years since, and then sold for a trifle to a dealer, has been traced step by step into the possession of the R.A., who now exhibits it as his own; and is, moreover, registered for sale in the books of the Academy at the modest price of thirty guineas; thereby offering great temptation to the fortunate holders of prizes in the Art-Union, who might naturally suppose that a work purchased from the walls of the Royal Academy must be genuine.

Mr. Yarnold having recognised his own work in the Exhibition, figuring as the production of Mr. R. R. Reinagle, R.A., and which, moreover, has been also identified by the various parties through whose hands it has passed, deemed it to be his duty to make the Royal Academy acquainted with the whole affair, which he communicated by letter to the secretary, Mr. J. P. Knight, R.A. His complaint has been passed over in silence, and consequently nothing remains but to try whether the publicity of the affair, through the medium of your valuable Journal, will draw from the Royal Academy that attention which the private complaint

of an injured party has failed to obtain; and the knowledge of which may be of some use to any one who, like myself, should chance to be

#### A SUBSCRIBER TO THE ART-UNION.

[The letter, printed above, was received too late for publication in our Journal of last month, for which it was intended. We cannot hesitate to discharge the painful duty of giving it publicity. The picture in question was selected by one of the Art-Union prizeholders, at the price of twenty-five guineas; but the Committee becoming aware of the facts, refused to pay for the picture, or to hang it in their collection. The Council of the Royal Academy have, since the above communication was written, had one or two meetings on the subject, the result of which must be speedily made known to the public. Mr. Yarnold, the artist who painted the picture, has called upon and explained to us the whole of the incidents connected with this very melancholy transaction. He, it appears, sold the picture for twenty-two shillings: the party to whom he sold it left it at a broker's for sale, and the latter sold and delivered it at Mr. Reinagle's house, 41, Mornington Road. Mr. Yarnold affirms, that Mr. Reinagle only touched a little upon the water; that in all other respects the picture, for which Mr. Reinagle asked thirty guineas, is precisely the same as that for which Mr. Yarnold received twenty-two shillings. Mr. Reinagle had not painted his name on this picture (as he had done upon all the others he sent to the late Exhibition), but his name was appended to it in the Catalogue; and it is understood that he still claims it in the teeth of evidence of the most positive character: evidence at the command of the Royal Academy and of any Court of Law. There is unhappily but one course for the Royal Academy to pursue: it may, and no doubt will, distress them to pursue it; but it must be done. We await the issue of the proceedings that are pending in the Council.

Mr. Yarnold has within the last few days been examined by a Special Committee of the Royal Academy, before whom he produced his witnesses: two persons who saw him at work upon the picture (which they identified in the presence of the Committee), also the gentleman to whom he sold the picture, and the broker who sold it to a party whom he does not recognise, but he affirms that he delivered it at 41, Mornington Road, the then residence of Mr. R. R. Reinagle.—En.]

#### THE INTRUDER.

PAINTED BY EDWIN LANDSEER, R.A.

ENGRAVED BY H. G. BECKWITH.

In this engraving is apparent the germ of those qualities which have given to Mr. Landseer a reputation that none, either ancient or modern, have obtained in a similar department of Art; and have caused him to be known over the world wherever his works are seen, (and what portion of the globe is there wherein English Art is not associated with his name?) as THE animal-painter.

How much time must he have passed since the days when he painted this picture (at sixteen years of age) till now, in companionship with the lower world of animal life?—in close contemplation of their forms and habits, and qualities of instinct; their disposition and its varied development. The creatures of his pencil seem to possess minds and passions scarcely inferior to our own—the very feelings which move man in the diversified phases of action,—pride and affected humility, self-esteem and cunning, nobility of heart and arrogance. Mr. Landseer has not lowered his Art to his subject, but has raised the subject to the dignity of Art.

Yet while eulogising the extraordinary genius of the artist, we confess it would better please us to see it exercised on worthier themes—themes to which his large mind and deep knowledge of Art could render ample justice; and which might be so many lessons to mankind.

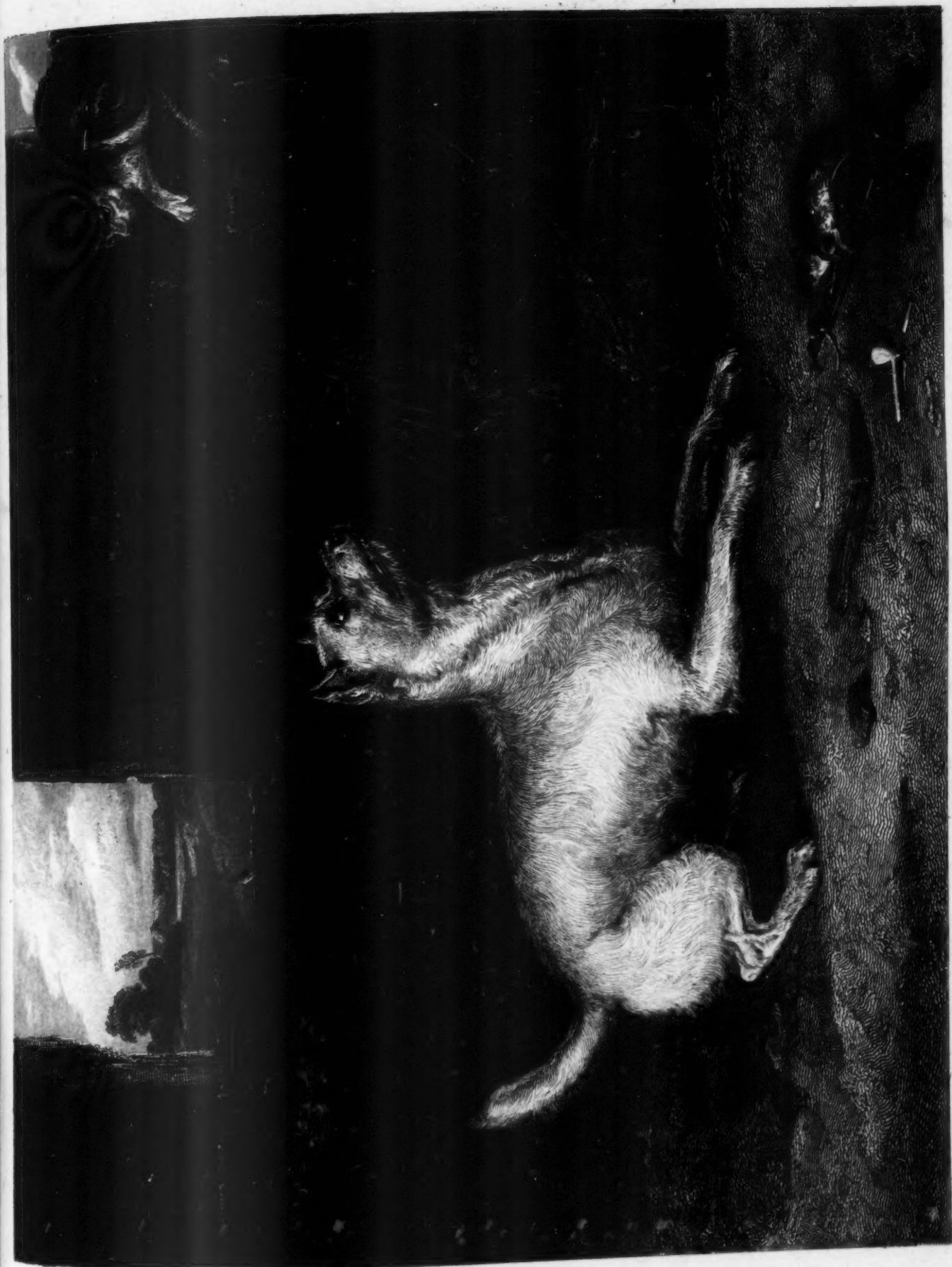
The "Intruder," as we have intimated, was produced at the age of sixteen; the composition is excellent of its kind, and the picture is painted with a force of colour wonderful for so young a hand. It is in the collection of Sir P. de Malpas Grey Egerton, who kindly gave us permission to engrave it.

#### STOWE HOUSE.

STOWE has long been famous as one of the most magnificent palaces of our aristocracy. The grandeur of its architecture, the treasures within its walls, and the complicated loveliness of its grounds and gardens were wonders in the time of Pope, and at a more recent period, have been far from disregarded. Her Majesty's visit to his Grace the Duke of Buckingham must be fresh in the memories of all; nor can it be unattended with regret (whatever may have been the circumstances which have occasioned so fearful a crisis), that as already announced by the daily journals, the whole of the princely property is now under the hammer, including furniture of the most costly description, 60,000 ounces of gold and silver plate; pictures, some of them surpassingly fine, and even the fond relics of family interest which three hundred years have heaped together, weaving into a mighty unity the names of Brandon, Cobham, Temple, Grenville, and Chandos. However mournful it may be thus to witness the dismantling of a noble house, and the dissemination of objects which should have been regarded as heir-looms in the family for ever, it is possible that good may arise out of evil, by the world at large becoming acquainted with the more artistic portion of the collection, and making a suggestive use of articles, which, had they still occupied their original position at Stowe, would for the most part have remained unseen, unnoticed, and unknown. The collection is in extent enormous; the vast edifice is, in every room, and gallery, and corridor, crowded to profusion with pictures, furniture, and cabinets, the latter forming receptacles for objects of vertu and other less costly remembrances of the past; and it must be confessed that all, if not positive necessities, were in their place appropriate appendages to the estate, either as historical documents, recounting the splendid gifts of sovereigns and distinguished characters, or as representing particular points in the varied history of the family; but the collection is (or rather was) a gorgeous display of wealth, chiefly interesting from the associations bearing upon each individual item, but possessing few features valuable to the artist or the manufacturer. Public taste (as far as Decorative Art is concerned), has, we may congratulate ourselves, generally gone beyond the appurtenances of Stowe; wealth and expensive outlay are there abundantly apparent, even in portions of the establishment in which they might seem unnecessary and uncalled for. But true Art is rare: the freaks and changes of fashion are well portrayed, but the taste which has superseded them must be almost looked for in vain. It is partly upon this account, and partly on account of the elaborate fullness with which the papers and journals of the day have explained and depicted the best examples at Stowe, that we relinquish the idea which we at one time entertained of presenting our readers with engraved selections from the vast group; and taking these circumstances into consideration, we are sure our readers will agree that we shall do better to devote space to other subjects, than to offer second-hand objects of only second-rate utility. There may possibly be some interesting variety of form among the vases, many of them antique and of much value; and from the hangings, tapestries, and carpets, &c. a hint or two may be gleaned; but these are only few and trifling advantages in comparison with what might naturally have been expected from the importance of the collection.

Such is a hasty glance at the sale at present going on at Stowe, and we conceive that by entering more fully into the minutiae of the collection we should only be saying what our readers are already fully aware of through the medium of the daily press; nor is it our office to discuss the merits or demerits of the circumstances to which the melancholy spectacle of this sale immediately owes its origin. Far be it from us to wound the feelings of the noble duke upon whom "the sad occasion falls," or of the youthful Marquis of Chandos, whose sufferings may be even more acute. There are two statements on the subject directly at variance; one attributing recklessness and indifference almost inconceivable with sanity; the other asserts that the calamity is the result of a high sense of honour, which determines to sacrifice to it, uninfluenced by law, all that an exalted position, a long line of illustrious ancestry, and a crowd of associations never to be forgotten have rendered dear.





THE INTRUDER.

ENGRAVED BY H.O. BECKWITH FROM A PAINTING BY EDWIN LANDSEER, R.A.  
IN THE COLLECTION OF SIR PHILIP DE MALPAS GREY EGERTON, BAR<sup>T</sup> M.P.

PUBLISHED EXCLUSIVELY IN THE ART JOURNAL.





## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRHOLT, F.S.A.

## SHAFTESBURY HOUSE.



SHAFTESBURY HOUSE, in the Fulham Road—with the certainty of its having been inhabited by the author of the 'Characteristics,' and the interesting tradition (a tradition only) that Locke wrote some of his Essays in a summer-house in its garden—is now occupied by upwards of 400 of

the aged and infant poor of St. George's parish. An Act of Parliament, passed in the year 1787, pronounces it to be 'in the parish of St. George's, Hanover Square, as long as it is appropriated to its present use,' and renders it 'exempt from all dues and rates, upon the payment of 3*l.* 3*s.* annually to the rector, and 6*l.* 13*s.* 4*d.* to the parish of Chelsea,' so, at least, Faulkner tells us, and we generally find him correct. The lodge at the entrance, as you see, is peculiar; the gate being of old wrought iron. The porter permitted us to pass in; and, while he sought the master, we had leisure to look around us. The stone steps are of old times, they are wide, and much worn; a low wall flanks either side, and on the right, downwards, are steps of narrower dimensions leading to the underground

days' to illumine the whole: over several of the doors are strips of paintings, which, as well as can be seen through thick varnish, are the productions of no feeble pencil. With a little trouble these old paintings can be made out; but they would seem bitter mockeries, occupied as the house at present is; and yet one of the inmates said, 'She liked to look up at that bit of picture, when she was sick a-bed; it took away the notion of a work-house.' Surely Art might be made a teacher even here.

Some of the rooms retain an antique air. That named 'The Chancellor's Closet,' is the most original and characteristic, and is delineated in our engraving (on the succeeding page). A painting, over the fire-place, executed on panel, represents a group of classic ruins and statues in the taste of the time of William the Third. The panel paintings in the other rooms are pastoral scenes; one over the chimney of the parlour is a Dutch-looking landscape with cattle, very like a copy of Berghem; others represent villas, with water and trees, more or less resembling the Dutch etchings which were prevalent during William's reign, and seem to have formed the pastoral taste of the times. The walls of the rooms and the whole interior of the house are panelled with oak; and the neatly-cut spiral banisters of the staircase give the house altogether a Flemish formality and preciseness, which it seems to have been the aim of the courtiers and upper classes to imitate at this period, when houses were furnished, gardens laid out, and persons dressed with mathematical precision, the very opposite to ease or elegance.

The back view of Shaftesbury House, in its old state, is given in the appended woodcut (vide succeeding page); and it is curious to contrast it with the building as it now stands, and which, in spite of many additions, has retained nearly the whole of the original structure as inhabited by Shaftesbury. Thus the central portion still remains entire and unaltered; the small addition to the spectator's left, with the semi-circular upper window, has been removed, and a building erected, which connects itself with the old house, but is much larger and more imposing, giving an insignificant aspect to the most important part of the original edifice. The wing to the right, which projects into the garden, is preserved, but another story has been added, and the flight of steps which led to the garden has been moved to the side. This wing was added to the house by Lord Shaftesbury, after he had purchased it, in 1699, from the Bovey family, as heirs to the widow of Sir James Smith, by whom there is reason to believe it was built in 1635, as that date is engraved on a stone in front of a summer-house in the garden; and the lower part of the house retains traces of moulding and ornamental door-cases certainly as old as that period. 'It does not appear,' says Lysons, 'that Lord Shaftesbury pulled down Sir James Smith's house, but altered it, and made considerable additions by a building fifty feet in length, which projected into the garden. It was secured with an iron door; the window-shutters were of the same metal, and there were iron plates between it and the house to prevent all communication by fire, of which this learned and noble peer seems to have entertained great apprehensions. The whole of the new building, though divided into a gallery and two small rooms (one of which was his lordship's bed-chamber), was fitted up as a library. The earl was very fond of the culture of fruit trees, and his gardens were planted with the choicest sorts, particularly every kind of vine which would bear the open air of this climate. It appears

by Lord Shaftesbury's letter to Sir John Cropley, 'that he dreaded the smoke of London, as so prejudicial to his health, that whenever the wind was easterly, he quitted Little Chelsea.' He resided much at his house in Dorsetshire; and during the sitting of Parliament made Chelsea his home; but when increasing delicacy of constitution compelled him to journey to a milder climate, in 1710, he sold this residence to Narcissus Luttrell, a great book collector, who lived many years in the house.

In this, as in many other ancient mansions, the

past has been jostled aside by the present. We had visited the house some four years ago, and lamented the want of air and accommodation for the young—the fearful accumulation of youth, born to be brought up in our parish workhouses. Much of the future depends upon the training and educating of these young creatures; and means should be adopted to prevent their becoming dependents on parochial aid—we can hardly term it, as it is often termed, 'bounty;' for those who now pay to support others within such walls, may become applicants for relief in turn; and ought to be provided with the comforts of a clean and healthful home,—not treated, as they too often are, worse than the inmates of a prison.

Parochial relief is a right—a claim as reasonable and just as that upon any Benefit Society, to the funds of which the applicant had contributed for a stipulated time. It is a simple contract with a person in prosperity to repay to him sums advanced, in case of his necessities requiring such repayment; and it is monstrous to consider and to treat poverty as a crime. Happily, the universal voice of the British press has been raised against the indecencies and the cruelties to which the poor have been subjected in workhouses; and the result is, the introduction of a system which forms a striking and cheering contrast to that which existed a very few years ago. A strong case in point is to be found in the workhouse we are now examining.

At the period of our first visit, the young were too much mingled with the old either for improvement or health, and the house was evidently inefficient for the accommodation of either. We remembered crossing the court at the back, where the old were basking and the young playing in the sunshine; we were shown a narrow, curiously-curved chamber, with a stone flooring, and the windows arched towards the centre; the walls and ceiling richly stuccoed and painted, they told us, beneath the whitewash. This, according to our chronicle, had been a dairy in Lord Shaftesbury's time. We doubt it; but, at all events, above had been the library. This room has a beautifully-shaped ceiling, but at present no connecting door with the house, which it must have had formerly; and the existing entrance originally led to a covered balcony or terrace, the steps of which remain, and whence the master told us he himself removed, not very long ago, a marble cistern.

It struck us then as rather odd, yet not unpleasant, that the library should at the moment be occupied as an infant school. Clean, happy-looking younglings, saved from the blight and bitterness of sin and poverty, were there taught those first great principles of Christian truth which it is to be hoped will sink into their hearts. They sung to us a little hymn taught them upon Hullah's system, clearly, distinctly, and in good tune, as far as mere tune went. The walls which echoed the voices of Shaftesbury and Locke, and where Addison, after his return from his second residence abroad, read aloud to his noble friend some of those exquisite papers in the *Spectator*, or scraps from the *Whig Examiner*, or passages from 'Cato,' upon which he had bestowed so much labour—to soothe and amuse, when the cares of state were too heavy for the polished Shaftesbury to endure,—are, it may be, destined to shelter one who will come forth the Shaftesbury or Addison of future times. Recent changes have however converted that room into a mere baby-nursery, and beyond, is erected a large square building with a great number of windows, giving the idea of a printing-office or manufactory, rather than a school and residence for the poor children of St. George's parish. This structure, and the evidences of moral training the children receive within its walls, supply admirable proofs of the right spirit which is abroad; it is impossible that the comfort, cleanliness, ventilation and good order of any set of children, no matter how high their rank, could be better cared for. The dining-hall is spacious, and around it are shut-in washing-stands, admirably contrived and supplied with any quantity of water, where the children wash before and after meals. The dormitories are ventilated on a new principle, which introduces air without draught; each child has a separate bed, and along the bed-side are strips of drugget. The house is kept clean and in order, not by the elder paupers, but by the children themselves; who, thus, under due superintendence are trained into servants' habits. We saw some girls in the scullery who went about their occupations



ENTRANCE TO SHAFTESBURY HOUSE.

apartments. When we entered, we perceived that the hall is paneled in, so as to form a passage; but this is a modern innovation; there can be no doubt of its having been in Lord Shaftesbury's time a good-sized hall; the banisters and supporters of the very handsome staircase are in admirable preservation, delicately, rather than richly carved in oak, and not at all injured; the stairs are also of oak. What remains of the old house is chopped up, as it were, into small apartments; but there are rich and varied indications of the 'light of other

with the air of well-practised domestics: and they are allowed small wages to encourage their industry.

The school is attended by judicious and efficient teachers; but we strongly object to the mingling of boys and girls in the same school-room. The parochial legislators separate them in the playground, yet they teach them in the same apartment; this is inconsistent. And certainly it would require strong powers of abstraction in the girls to attend to one set of lessons while the boys are rehearsing a totally different set a few forms off. The



THE CHANCELLOR'S CLOSET.

teachers are aware of the disadvantage and have petitioned for a partition, or even a curtain, but as yet without success. In another part of the building we saw some embryo shoemakers at work, and an old man who bent over his last and was considered their teacher, might have served as a painter's study, so marked were the lines and furrows on his brow and cheek.

We feel much gratified to note this improvement in the condition and prospects of the young; their strict confinement within the walls of this establishment, ample as the playground is, gives to them doubtless a feeling of solitude and restraint, which makes them still more desire to share the turmoil and tumult without; but as matters are now conducted, there is every reason to believe the children, when they leave Shaftesbury house, will carry with them sound and well-directed principles, and excellent habits of industry and good order. We could fill pages concerning the mismanagement of work-houses; we could tell of the horrors of the 'casual ward' in the workhouse in our own parish and our immediate neighbourhood; where human beings seeking shelter were turned into what was infinitely worse than any straw shed in a 'moated grange'; a huge, overgrown, noisome dungeon, unclean, unventilated, undivided, filled with polluted and contagious air, the walls hung with mildew and crawling with insect life; the refreshment a piece of bitter bread and a drink of parish milk and water; and after a weary night, spent where impoverished honesty was couched with the drunkard or the habitual and unblushing sinner, the rusty bolts were withdrawn and the unrefreshed lodgers hunted forth into the mournful humidity of an autumn, or the shivering cold of a winter's morning, with a repetition of the same fare as sustenance against another day's beggary and disgrace. No wonder that some preferred the silent and mysterious bed of the dark waters to the impurities of the 'casual ward': truly have we made poverty a worse crime than murder, and rendered the asylum of the aged and the shelter of the infant poor, a reproach and perpetual scourge, rather

than a refuge, where, though the impoverished could not expect the comforts of their former homes, they had an honest English right to unpolluted shelter, and the consideration which the right-thinking and generous will always accord to the terrible affliction of poverty.

But the present has led us from the past. We will therefore turn away from the old and from the young, close our eyes and our ears, upon the sights and sounds around us—and remember that Anthony Ashley Cooper, Earl of Shaftesbury, was born Feb. 26, 1671, at Exeter House, London, and was

educated under the superintendence of his grandfather, the first Earl of Shaftesbury, Chancellor of England. He became a proficient in Greek and Latin before he was eleven years of age, and at the age of fifteen travelled to Italy for three years. On his return he devoted himself to a strict course of study for five more years, and then entered Parliament. One of his most remarkable traits there was upon the occasion of the bringing in a bill for granting counsel to prisoners in cases of high treason; with the importance of which he was so imbued, that on rising to speak he found he had lost all memory, and was unable to proceed; after recovering his confusion, he adroitly used his position as a good natural argument, saying to the Speaker—'If I, Sir, who rise only to give my opinion on the bill now depending,

am so confounded that I am unable to express the least of what I proposed to say, what must the condition of that man be, who, without any assistance, is pleading for his life.' He retired from Parliament in 1698 and journeyed to Holland, where he lived on terms of intimacy with Bayle and other learned men. After his return, his love of studious retirement seems to have

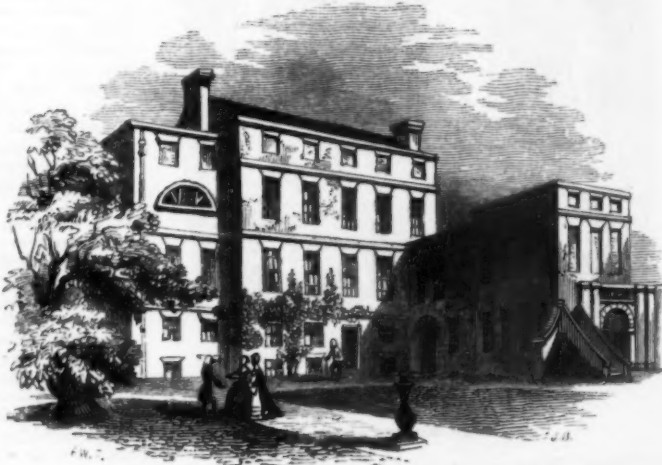
increased on him; and on the death of William III. he resigned all connexion with politics. He again visited Holland in 1703, and finding his health declining, in 1711 he went to Italy, dying at Naples, Feb. 4, 1713. How few words are needed to outline the events of a great life, and yet the details might fill volumes. It is not a little to the credit of the fair sex, that the author of the 'Characteristics' received his education up to the age of eleven, from a woman of rare endowments, named Birch, who spoke Greek and Latin with an ease that professors might envy. Her pupil is said to have spoken Greek and Latin fluently at eleven. The Author, Lord Shaftesbury, had in many things reason to honour the memory of his grandfather 'the Chancellor.' Upon the memory of the latter, Lord Orford was as severe, as was his custom; certainly he seems curiously one-sided in all his judgments; his justice never bandaged but one eye; Orford found no redeeming

point in the whole of this mighty man's career, and concludes his brief notice of the dubious and versatile statesman, with a *bon mot*, which he declares to give his 'truest character.' Charles II. said to him one day, 'Shaftesbury, I believe thou art the wickedest fellow in my dominions.' The statesman bowed and replied, 'Of a subject, sir, I believe I am.' The marvellous course of this bold and active man of expediency, forms the best comment upon his principles, or rather as Lord Orford would say, 'upon his want of them.' Two things, however, should be remembered of him, and remembered to his honour; he was the author of, and passed that immortal Charter—the Habeas Corpus Act; and he excited the strongest and truest friendship of JOHN LOCKE.

There are certainly none, to whom English literature is so much indebted for its grace and polish, as Lord Shaftesbury. It is some years since we read his clever, but unfortunate, 'Essay upon Wit and Humour,' in which he defends the application of ridicule as a test of truth in regard to religion, as well as other matters. He sought to explain away all irreverent intention, when attacked for this production, by declaring he meant to imply no more than 'the cheerful and facetious exercise of reason, as a preservative from the gloom of superstition, and the extravagance of enthusiasm.' But we think the ground here slides from beneath his feet; and we dwell the rather upon his 'Moralists,' which he termed a 'Philosophical Rhapsody,' and which is a purely eloquent defence of the doctrine of a Deity and Providence on the Platonic model. Bishop Hurd considered it among the most finished productions of its class in the English language.

His favourite book was his 'Characteristics,' which he employed himself upon to the last, and which is the perfection of graceful and finished composition. His 'Philosophy' never seems to us so deep as Lord Orford represents it to be; indeed, his lordship's style is somewhat stilted, when he declares that 'Lord Shaftesbury delivers his doctrines in ecstatic diction, like one of the Magi inculcating philosophic visions to an Eastern auditor.' He appears desirous of atoning for his unmitigated abuse of the first lord, by his as unmitigated praise of the third Peer.

Lord Shaftesbury's solicitude concerning 'style' was so intense that it impeded the current of his lively and eloquent discussions; in polishing the diamond, he often diminished its weight; and his information and decisions were frequently deficient in strength. In this particular he bore no comparison with his great master, LOCKE. Deeply did we regret, while standing beneath the shadow of a noble cedar that overhangs a banquetting-house at one of the corners of the garden, where the oak paneling is dropping from the walls, and where,



OLD SHAFTESBURY HOUSE.

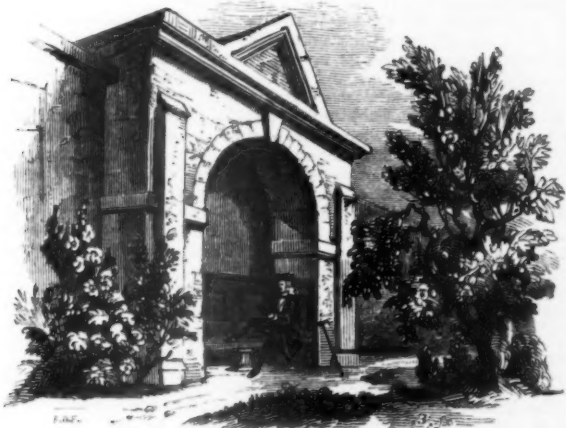
no doubt, many of his hours were spent, that his belief in revealed religion had not been stronger, and his faith in 'natural religion' not so strong! In a moral point of view, he was both good and great; of a nature firm and gentle; and a taste pure and refined.

Lord Shaftesbury suffered the ordinary doom of men of letters; his health could never be depended



on for continued exertion. It is not only the brain that suffers from the wear and tear of mental calculation and occupation, but the whole nervous system is disturbed: the stomach becomes disordered, the eyes worn, the temper irritable; nothing but a careful avoidance of all stimulants, occasional intercourse with the simpler relaxations of life, a cultivation of the duties of society, can save the student, for himself and his country, from premature decay and an early grave. Lord Shaftesbury must have felt this, when, as we have seen, in 1698, he gave up his seat, and assuming the grave disguise of a medical student journeyed into Holland, and became intimate with Bayle, Le Clerc, and those who shone so brightly in foreign literature, and whose friendship he enjoyed long after a better state of health permitted his return to his native country. His father (of whom nothing seems recorded, save that he was the son of one lord, and father of another) died, and then his successor's time was divided between his duties in the House of Lords, and his devotion to his favourite studies. Honours were thrust upon him, but he refused to accept even the post of Secretary of State, when pressed to do so by his royal master, William III.; this proceeding partly from a return of ill health, and partly from a pure love of literature.

He married his cousin, Miss Jane Ewer, in 1709, and certainly his politeness seemed hardly taxed by this event; for he only says, 'that he found marriage not so much worse than celibacy as he had expected;' yet, despite this quiet sarcasm at the 'holy estate,' he was truly a man of most liberal and enlightened mind, and before his age in many things. It was pleasant to walk in his garden,\* where, though considerably curtailed in breadth, the straight lines of the walks are preserved; it has a quaint and sorrowful aspect, being much shaded by trees. Originally it must have been of noble dimensions, and walled in with a high wall. Several alcoves are built therein, lofty, and pointed at the top; beneath one, which we were told was supposed to be above a well, is a long flat stone, with the date upon it—1635.



LOCKE'S SUMMER HOUSE.

We loitered slowly along the end walk, and at last arrived at another alcove, which faced the entrance to the garden, and then proceeded to the

\* When Lord Shaftesbury ceded the house to Mr. Luttrell, he gave it up to a gentleman whose tastes were nearly similar to his own. Each loved books and had extensive libraries, and each was fond of gardening. The garden of the house was extensive; and Mr. Luttrell has recorded an account of his successful cultivation of fruits here. There are still some old fruit-trees in the garden, a very old cedar, and a large and picturesque medlar overhanging the little fountain which stood in the centre; and which has been preserved, although closely encroached on, by the garden-ward march of the most modern additions to the workhouse. An infant Hercules stands on a balustrade in the centre, and is strangling a serpent, from whose mouth ascends a jet of water. The figure is of lead, and is seen in our initial letter. The walks diverge in straight angles; and summer-houses of capacious size are placed at the bottom of two of them; one bearing date 'Anno Dni. 1635,' on a slab in front. The other, at the bottom of the garden, immediately facing the fountain, we have engraved; it is a capacious structure, of arched brickwork, built into the wall. The garden at present is more than half covered by the buildings rendered necessary for increased accommodation of the workhouse inmates.

most interesting spot we had to visit—a now dilapidated summer house, called 'Locke's Summer House,' and where it is believed one of the greatest of our great men frequently sat and wrote; it consisted of two rooms, the lower acting as a sort of vestibule to the upper, to which a staircase led, and where pleasant windows looked across the meadows to the Thames. One of them still commands the garden; the others, because 'they were falling down,' were taken down, and the roof was made to slope; so that now nothing remains of the stairs, and only the beam-holes in the wall, which mark where the floor had been. It is strange how people persist in asserting things as facts, without taking the trouble even to compare dates, which are the key-stones to truth. We know a gentleman who will have it that Locke wrote his 'Essay on the Human Understanding' in that very room. Now Locke's Essay was published in 1690. In 1695 the widow of Sir James Smith resided here; and although the second Lord Shaftesbury purchased the house in 1699 (as we have said), he is not noted in the church-books until 1700, ten years after the first publication of the Essay. But it is possible that Locke's 'Third Letter on Toleration,' or his 'Thoughts concerning Education,' was at all events partially written at the residence of his friend and pupil. The controversy with Bishop Stillingfleet might have been, it is fair to suppose, composed within those walls; and that, too, when the great philosopher was struggling with an asthma, that tried the patience and piety of his powerful mind. Shaftesbury House was then a calm, silent, retired spot—apart from the bustle and business of life.

The philosopher and his philosophic pupil were both sorely tried by sickness; and though there was over thirty years' difference in the dates of their birth, there was little more than nine in those of their departure. We felt it a high privilege to stand upon the old and worn-out stone that, black almost with age, is nearly embedded in the earth at the entrance of this thrice-honoured ruin. Here we may at least imagine the young and the old philosopher exchanged thoughts—the former expressing himself in the most graceful language, while the latter concentrated his ideas, until each word conveyed a thought worth gold; and yet, when you regarded them steadfastly, neither had the worn-out look attendant upon age. Their eyes brightened with that ever-living fire which is transferred, but never dies.

It might have been that Locke, seeing his kind friend and frequent attendant, Lady Masham, approaching with Lord Shaftesbury, hastened down to meet them, and received them—here; that here she repeated the king's sorrow at his withdrawal from his appointment of commissioner of trade and plantations, and the royal hope that he would soon recover; and the lady, the beloved child of his old friend, Doctor Cudworth, smiled kindly and gently while she spoke, and looked imploringly into his face for the hope she had not, and she smiled also in return; but there was no untruth, no false hope, in that calm sad smile. He expressed his resolve not to hold a situation, to which a considerable salary was attached, without performing its duties; adding, that he would try perfect quiet in the country, and employ himself entirely in the study of the Scripture, for that he felt he should not in this world have very long to live. And he would have said more but for the tears that overflowed the eyes of Lady Masham; and so he turned to ascend to his favourite room, his friends following; and as they went Lord Shaftesbury may have murmured, 'And this is the end of our philosophy!'

We had passed Shaftesbury House frequently without bestowing a thought upon its name, or caring how it was occupied; until we learned that a very aged woman, in whom we felt interest, was within its walls. Our first visit was not, therefore, to inquire concerning Lord Shaftesbury, but to see an old Irishwoman 'deprived,' as she said, 'of her liberty for the rest of her days.'

She had been twice married, to soldiers; five of her sons had fallen in the service; many of her own

years had been spent on the 'tented field,' both in Europe and in India; and after Waterloo, 'she retired,' to quote her own words, 'into private life;' that is to say, she exercised her calling as a cook, and a very excellent one she was, though peculiar in her habits and manners. Every day and all day long, in the house or out of the house, she wore a little stubbed, short, black silk bonnet, the front of which rather resembled the peak of an officer's foraging cap than woman's ordinary head-gear; her features were of long and formal cut, her eyes deep sunk, yet bright; her employer knew her skill and honesty, her fellow-servants never questioned her energy and determination, and whether it was a broom or a rolling-pin she shouldered it musket fashion. Instead of dropping a curtsey she touched her bonnet with her fore-finger; and said 'the drum beat' when the bell rang; she marched about the house with a measured, yet rapid, step, and never neglected 'orders.' Once, when out for a holiday, she went to see the guard relieved at the Horse Guards; too intent upon the event (she never saw a soldier without tears rushing to her eyes), she either did not hear or heed the warning of an omnibus-driver, and was so severely injured by the horses as to be obliged, she said, 'to go on sick leave,' and finally, to 'retire from active service,' childless, and almost friendless; but old Kate's pride did not give way, and she derived much consolation from a source peculiarly her own.

'They may call the place what they like,' she said, while, supported on her crutch, she gave her usual salute: 'they may call it what they please, but it's SHAFESBURY HOUSE; and if I'm obliged to wait the word of command here, it's no more than grate lords and fine ladies have done before me in the same place; its ancient and *ould*, I've been in worse quarters and had less rations, and thanked God for the one and the other; there's many in it don't care for the honourable name of the place, and would as soon be in Mount Street, (the other workhouse of the parish), but I would not,' and she struck the paved hall with her crutch, while her blue-gowned and white-capped comrades looked on at a very respectful distance. 'Sometimes I hear the Asylum drums of *ould* Chelsea Hospital, and then I want my liberty; but I didn't lose it till I couldn't use it, and after all it's Shaftesbury House; there's no such place about this part—it's no common workhouse. Wise men, and fine quality altogether, have lived and died in it; and I'm too *ould* a soldier not to know how to be happy wherever a tent is pitched.' 'One thing,' she added in a whisper, 'I've thanked God many a time that my *ould* husband died a free man; there are *ould* people here who have lived together fifty years and more, in industry and honesty, fought through life together, and thought maybe, as I used, how sweet it would be to die together. But,' she added, while her eyes kindled, 'they won't let them! They set their workhouse law against the law of God—they *force* them asunder—put stone walls betwixt man and wife. I know twenty who are just praying for death through that law; and whoever made that law will have to explain it at head quarters one of these days. I wonder,' continued old Kate, emphatically, 'how the Queen, God bless her, would like it; it's none of her doings, I'll go bail.' 'It's no business of mine to be sure,' she resumed; 'it's a fine place intirely for lone men and lone women, but if my *ould* man was to the fore, I'd travel the world barefoot and carry his knapsack to the day of his death (as I did, the Lord above be praised!) sooner than be separated from him by the walls of a palace, let alone a prison. I know it well—I've seen it many a time in the *grate orderly book*, and read it when the boys were talking lightly of marriage—"They two shall be one flesh," and "What God hath joined let no man put asunder." Yet the same law that punishes a man for deserting his wife, and casts away a woman for leaving her husband, *forces* them to part in old age. A curse will come on those who made it,' muttered old Kate; 'a curse dark and heavy, and I'll not say "God forbid."'

Old Kate so thoroughly identified herself with Shaftesbury House, and picked up so much information about it, colouring everything with the strong tints of an Hibernian imagination, that at last she croned over legends of her own creation; and might be said to live amongst the shades of those who have rendered the name of this so strangely-changed residence immortal!

## THE EXHIBITION OF ART-UNION PRIZES.

### THE PROSPECTS OF THE ART-UNION.

THE pictures selected by the prizeholders were submitted to private view as usual in Suffolk Street on Saturday the 12th of last month, and on the Monday following the Exhibition was opened to the public for the accustomed annual period. In a word—although the collection does not contain many examples approaching a high order of Art, for the most unquestionable reasons, that these are not to be had—yet it must be said that the walls present fewer instances of essentially bad Art than preceding exhibitions—a valuable fact, which speaks unequivocally of the progress of public taste. The numbers of the catalogue ascend to one hundred and fifty-five, an amount less important than those of preceding years; there are also necessarily fewer pictures of high price, a falling off which the committee mainly attribute to the interference of the Board of Trade. One gratification, and that not a small one, to be enjoyed in this exhibition, is the facility of examining works which in other collections (*sic astra spectamus*) we are compelled to telescope as we might look at the sacred ceilings of Parma; assuredly the lowering of these works tends to heighten the reputation of the painters. The three hundred pound prize, "Blowing Bubbles—the Past and the Present," G. Harvey—is here seen in another light (indeed any were better than that to which it was consigned in the Royal Academy) doing full justice to the eloquence of this charming allegorical essay on the vanities of human life. "Catherine of Arragon appealing to Henry VIII." H. M. O'Neil (200 gs.), sustains its character for finish, but the head of the king looks here too large. "Home by the Sands," T. Creswick, A.R.A., 150 gs.—the masterly perspective of this picture cannot be too highly praised; it was of course well hung comparatively in the Royal Academy, and is seen to not less advantage here. We congratulate the gentleman who has made acquisition of this picture. "Capuchin Monks at Matins in their Convent at Bruges," L. Haghe, 100l. The substantial style and truly felicitous effect of this drawing tells advantageously in its present position, although perhaps the light a little more subdued had been more suitable to it. Among the first class prizes we have never seen so many works of sterling excellence; the prizeholders are fortunate that productions of such unquestionable values should have been left them for selection. "A Summer's Afternoon on the Lido, near Venice," R. M'Innes, 100l., a work of finish so elaborate and drawing so careful, as to invite the closest inspection; and "Mill on the River Ogier," F. R. Lee, R.A., and "Meditation," S. A. Hart, R.A., are the other prizes of 100l., and are very advantageously placed. Of the "Burial of Harold at Waltham Abbey," the large picture painted by F. R. Pickersgill, A.R.A. for the last exhibition at Westminster Hall, a copy by T. G. Duvall has been executed, and is about to be engraved for the Art-Union by F. Bacon. In this copy we miss the valuable textures of the large picture, especially in the background, which is flooded and carefully smoothed down with a glaze which supports the figures but very insufficiently. We may suggest that in this reduced copy the figure of the officiating monk looks large in proportion to the figures around him; whether he really be so or not, he should not seem so. This composition is in every way worthy of being engraved, but it were desirable that any such appearance of disproportion should not exist in the plate. Another picture exhibited preparatory to being engraved, is "The Piper," F. Goodall, a small picture of exquisite quality, the well-merited eulogies of which we have already pronounced. We find this collection generally to consist, considering the difficulties which so frequently occur in the adjustment of price, of works among the best of those accessible to the prizeholders. Of those that are here seen with advantage, and which, we may truly say, although having looked at them we have not seen before, are very many of which we have not even space to afford the titles: of the whole, and notwithstanding the undue proportion of landscape, we must repeat that it contains a greater proportion of comparative excellence than any analysis of any preceding year would afford. The suddenly reduced amount of the subscriptions of this year as

compared with that of the last, is chiefly attributable to the threatened interference of the Board of Trade to deprive subscribers of the right of selection,—a measure condemned on the one hand by the public, who withheld their subscriptions, and by the artists on the other, who earnestly deprecated the proposal. The substance of such petition was, that the subscribers to the Art-Union of London had rapidly and progressively increased, with the single exception of 1843, until the present year; and although the pressure of the times might in some degree account for the decrease of this year's income, yet the memorialists respectfully urged upon the attention of the Board their conviction, that the apprehension of the subscribers being deprived of the privilege of selecting for themselves has also operated disadvantageously upon the funds of this Society, and they therefore prayed the Board that the Art-Union might be permitted to work as heretofore, especially as the principle on which it had been conducted had so signally served the interests of the profession. The pith of the reply of the Board of Trade to the petition is contained in this passage—"But though they retain the belief that this system of previous selection by a committee is the best, and although they still think that such a system might with advantage be introduced even into the Art-Union of London, in spite of the difficulties which the peculiar position of that Society presents, they would be reluctant to enforce it if it should appear probable that it will have the effect anticipated by the memorialists of 'virtually destroying the Society,' by causing a large decrease in the number of subscribers, &c. &c.; but as they perceive that a strong feeling exists upon the subject, they are unwilling to press the adoption of their regulations at the present time, and have therefore decided upon withdrawing them, and postponing to another year the farther consideration of the question."

To these propositions of the Board, the Council of the Art-Union have rendered a response (Aug. 9), wherein they express their gratification at the announcement of their Lordship's intention to "refrain from further insisting on a regulation which would have the effect of stopping the advancing course of the Society, and prove most disastrous to Art and artists." But the Council are giving to the Board a higher degree of credit than they merit—they do not announce their abandonment of their mischievous interference. The material change contemplated by the Board, proposes a licence to the prizeholder so unlimited, as in cases of collusion and abuse—for which this provision would afford a wide field—to set aside all probability of detection. In continuation, the letter is sufficiently conclusive of the question of good or evil.

"The regulations of the Society, the result of twelve years' experience and constant attention to the subject on the part of the Council, have been made with reference to the perversion of the funds to individual advantage, without interference with this freedom of choice desired for the prizeholders."

"The bye-law and regulations in question have this end especially in view, and appear to the Council to meet the case. The field of selection thus given is large; it has been increased as opportunities occurred (as by the addition of 'the Exhibition of the Royal Commissions of Fine Arts,' and of 'the Free Exhibition'), while by the previous record of the price and the publicity which attends the transaction the possibility of fraudulent proceedings is rendered very small, if not altogether prevented."

"Should the regulation proposed by their Lordships be brought into operation this check would no longer exist, and the opportunities for collusion and improper arrangement would be so greatly increased as to lead to these irregularities and ultimately to destroy the society."

Thus stands the question between—we may say the public and the Board of Trade; and in a matter of which the latter have shown no knowledge. The sense of the subscribers to the Art-Union has already been declared in the falling off of the annual amount of subscription; the sense of the profession has been declared by petition—what other interest is there that the Board would consult? Evidences are innumerable of the benefits conferred on the Art by the gratuitous labours of the Council of the Society; but the apprehension is general and well grounded, of the destruction of the Institution under the inauspicious influences of the Board of Trade.

This proposed interference of the Board is that great absurdity—a conclusion without knowledge; and their qualified compliance with the terms of the petition is a retraction without reason. The "little knowledge with which the

world is governed," is laid indecently bare in this letter in which the Board Hudibrastically announce themselves convinced, in spite of themselves, that they were wrong, and that they will take an early opportunity of going wrong again.

"Carmine Di superi placantur, carmine Manes"—

and yet is the Board of Trade so essentially a board of trade, as like George II., to hate "boetry and bainting," and to "comprehend" only in the Dogberrian sense, the rising classes of the Art and the longing classes of the public. It is true that the engravings issued by the Society have not been so good as they might have been, but from the report of the present year we may look forward to better things. The utter ignorance of the Board in matters of Art is signally declared in the monstrous proposition that prizeholders should give commissions for pictures to the amount of their prizes. The greater part, nay all these prizes, we may confidently say, fall into the hands of persons who, although they may have a certain taste in Art, certainly do not know who would paint up or down to the sum they might gain; the probability is, that the commission would be either offered to some painter who despises (or affects to do so) the best gifts of the Art-Union, or to some other obscure and nameless aspirant to whom the "command" would be a god-send. But the numerous legitimately sound objections to such regulation are self-evident. The Board of Trade declare themselves unconvinced of the imminent mischief of their proposition; their forbearance is only hesitation to inflict an evil, at least according to their own letter. Should it be, however, that a better feeling restrains them from their threatened proceedings, the public will be thankful; and the ungracious manner of backing out of the matter will be forgotten.

## NARCISSUS.

FROM THE STATUE BY J. BACON.

It was rarely that a work of this character issued from the studio of Mr. Bacon, whose reputation as a sculptor mainly rested on his monumental productions and statues of distinguished individuals. Westminster Abbey, St. Paul's, Eton, Oxford, and the Guildhall in London, contain the works which have placed him in the foremost rank of our school; his monument to the Earl of Chatham, erected in the last-mentioned edifice, is perhaps the noblest effort of the sculptor's power. Almost self-educated in Art, and with scarcely more professional knowledge than he had originally acquired while working at Coade's artificial stone manufactory at Lambeth, he knew little and saw little beyond the forms which his every-day occupation at first brought before him; his strength lay in the plain realities of life, and in his ability to adapt these to the high purposes of his Art. There might have been sound reasoning for such a restrictive application of Bacon's powers. Sculpture, in its most refined qualities—the strictly ideal,—was but little understood at this period in England, and he had sufficient perception to find out that in order to become popular, his works must be of a character which the multitude could easily understand. Hence his disregard of the purely imaginative, and his close adherence to mere natural illustration, were the chief causes of his extraordinary professional success. In sixteen contests with rival artists he bore away fifteen prizes, and has left in various edifices scattered throughout the entire kingdom a "crowd of monuments" to bear testimony to his genius and persevering industry.

Bacon, having at various times received nine premiums from the Society of Arts, could scarcely do less than present the Society with one of his productions; he therefore modelled the "Narcissus" and placed it in the gallery of the Institution, where it now stands. It has never been executed in marble. The statue is one of great elegance and of classic conception. The youth is bending down in a graceful attitude, with a hunting spear in his hand; he has caught sight of his own image in the stream, and is lost in admiration of his own beauty—a beauty which, according to fabulous history, cost him his life. The only objection which perhaps might be taken to the figure is, that it possesses too delicate and feminine a character for one of opposite sex, how beautiful soever.





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R. Ball, sculp.





## ART IN CONTINENTAL STATES.

**GERMANY.—MUNICH.**—The exhibition of the painted glass-windows for the Dome of Cologne is closed, and has surpassed all expectations. I do not believe that it is possible to produce a similar exhibition in any other part of the world, and there is no work of this Art, either of the middle ages or of the present time, to be compared to it. One admires in these windows the completeness of arrangement and the tasteful ornamentation, both equally adapted to the spirit of the ecclesiastical architecture of the thirteenth, fourteenth, and fifteenth centuries; the grandeur and purity of the style of design, especially in the drapery; and the beautiful and expressive characters of the figures. The execution is perfect, and the colours have all the force, glow, and variety one can possibly imagine.

**BERLIN.**—It is very interesting to compare the public works of Art of the time of Schinkel with those of the present day. On entering the great saloon of the Theatre, an agreeable and harmonious feeling is excited by the ingenious and graceful union of Grecian forms of architecture, and by a series of paintings, which show at least the enthusiasm and earnestness of their masters. It is the same case in the Theatre itself, where W. Wach and M. Schadow have executed their best works; Schadow, the "Bacchanal," over the proscenium, and Wach, the "Muses," on the ceiling. But now, go into the new Opera-house! What splendour in the gilding, lustres, velvet, and silk! what comfort is provided even for the gods! But the Fine Arts are represented by an architectural *mixtum compositum* of Boccaccio, and by pictures on the ceiling, hardly classical enough for the door of a tobacconist. The basso-relievo in the interior, the "Genius of Music," surrounded by dancing groups, and by the representatives of Poetry and the Fine Arts, is an excellent work of sculpture by A. Rietschel, but it is placed so high, that it is scarcely to be seen, and being executed in tin, it is condemned to transitoriness. I defer speaking of the New Museum; but I cannot forbear mentioning the alteration made in the Old Museum, as it is known for one of the most splendid and ingenious works of Schinkel. The centre of this ximious building forms a great Rotunda, with a gallery. On the lower part of the Rotunda stand different antique marble statues; the upper part contains over the gallery, a series of niches, destined for some statuettes. The whole effect is grand. Now, as a testimony of the taste of the present directors of the Fine Arts in Prussia, you see the walls of the upper parts, with their niches, covered by a series of Arazzi, after Raffaele's "Acts of the Apostles," which cannot, however, be seen, as the spectator stands too close to them. Add to this, the present state of the Arazzi, their different degrees of preservation, the colours more or less pale, and the size of the figures quite out of proportion to the space, and you feel the offence offered to the immortal genius of the architect of the Museum. The outside of the Museum is adorned on the left with the bronze-group of an "Amazon on horseback," combating a tiger, by Kiss; now they have commenced another group for the opposite side—"Apollo riding on a Lion." The artist of this work is Professor Tieck.—The Royal Palace is a great rectangle, high and large, without towers, but a very splendid and perfect work of Schlüter. Above the great doorway at the west end, and over the roof of the palace, is an immense cupola in the style of St. Peter's in Rome. It denotes the Chapel of the Castle. If you wish to know the character of the interior decoration, go into the "Weisse Saal," the richest and most pompous saloon in the palace, celebrated by the Assembly of the Parliament of 1847. You will find a series of twelve sculptures of Electoral Princes, a very mediocre work, by a stone-cutter of the last century, recently conveyed there to adorn the walls of this splendid room; moreover, a series of basso-relievos of the eight provinces by Drake, well composed, but more like sketches than anything of finished execution. The paintings commenced in the lunettes, are executed by a house-painter, and would do no credit to a coffee-house.

**COLOGNE.**—The "Dombauverein" has sent an address to Pope Pius IX., relative to the coming festival of the opening of the Dome. It is a series of thirty-eight pages, each adorned with miniatures and initials by Elkan and Ramboux, in the style of the middle ages, and executed with the

finest taste and greatest care. The exterior is also adorned with the arms of Cologne and of the Pope, executed in alto-relievo in gold, silver, and email, by the goldsmith Becker.

**F. BELGIUM.—BRUSSELS.**—We have before stated that Wappers was engaged on a picture representing the Siege of Rhodes, commanded by king Louis Philippe, for the Museum of Versailles. The revolution of February changed the face of artistic affairs in France; and although the Provisional Government declared that they would accept all works of Art commanded by the dethroned Sovereign for public institutions, on condition of their being sent to the Exhibition of the Louvre, the Baron judged it prudent to decline the offer, and it is believed that the Belgian Government will secure the purchase, and that it may figure in the Exhibition of the present year.

The Duc d'Arenberg has given commissions for landscape pictures to P. Lauters, Tourmois, and Kuhnén, which will be in the Exhibition.

A numerous meeting of artists took place in the rooms of the society called the "Cercle," when, upon the proposition of M. Gallait, the distinguished painter, an address was voted to the Minister of the Interior, praying him to adopt the same course of examination that the French Provisional Government had decreed respecting the reception of works of Art at the ensuing Exhibition. A jury composed of artists, elected by their own body, is consequently installed to control and superintend the arrangements.

The triennial Exhibition of pictures and other works of Art, took place on Tuesday the 15th ult. The inauguration of the equestrian statue of Godfrey de Bouillon, preceded the opening of the saloons. At one o'clock their Majesties, the young Princes and Princesses, accompanied by the dignitaries of the Government and the Household, alighted at the Hotel de la Grand Bretagne, on the Place Royale, and presented themselves on the balcony facing the statue, which still remained covered. After the musical introduction, a suitable speech was delivered by the Minister of the Interior to the members of the government, &c. who were assembled round the pedestal; when the statue was uncovered, amidst the plaudits of the thousands who were present at the ceremony.

Their Majesties, followed by all the ministers, generals, and officers of the household proceeded from the Place Royal to the Museum, to view the Exhibition. A deputation of the principal artists were in attendance to receive their Majesties, and the brilliant suite which accompanied them. His Majesty then proceeded to inspect the works of Art; Messrs. Navez, De Keyser, and Van Eycken doing the honours of the day. He then examined the Exhibition with the most earnest attention, constantly expressing his satisfaction to the eminent artists in attendance and particularly approving of the new mode which has been adopted of submitting all the works exhibited to the judgment of a jury of artists, elected by themselves, upon which his Majesty was pleased to say, "It was right that young artists should be judged by their peers," (*leurs pairs*); the Queen frequently expressing her admiration in flattering terms to the artists.

The Catalogue of the exhibition fills 120 pages, and contains 1186 numbers; this includes pictures, drawings, lithographies, engravings, and sculptures. Only twenty-one works were adjudged unworthy of admission. The influence of a decision by a jury of artists, chosen by the whole body, has evidently deterred the shallow pretenders from offering their imbecile productions, and consequently favouritism and intrigue have not succeeded in disgracing the walls with daubings. Only one out of fifty works presented has been rejected in Brussels; in Paris it is usually one out of three; and this year in London, at the Royal Academy, nearly half of those presented were rejected.

The present Exhibition is the most splendid that has ever taken place in Brussels, and is particularly strong in historical pictures, notwithstanding the absence of any pictures by De Keyser and two or three other celebrities. M. Gallait has the "Temptation of our Saviour" and "The Last Moments of the Count d'Egmont." By M. Witcamp, "The Deliverance of Leyden." By M. Slingeneer, a large picture of the "Battle of Lepanto," is not considered equal to his work of last year exhibited at Ghent. Among religious

subjects, M. Navez has "Christ in the Tomb;" and "A Calvary" by M. Van Eyckens is worthy especial notice.

Among the "genre" subjects, one by M. Hamman is the ornament of the saloon in its class. It represents "Rabelais at the Court of Francis I.," and is painted with so much grace and such infinite intelligence, as to excite universal admiration. M. Verboeckhoven has a large picture representing a horse of the size of life, in apparent confabulation with several dogs. Speaking of this picture, a diurnal critic of Brussels remarks, "that the animals display, in the countenances, more *esprit* than the majority of visitors who look at it." The brothers T. Schaggeny and M. Stevens, have also excellent cattle pictures. There are a vast number of landscapes, but they fall wide of the rank of the English school, being invariably laboured pencillings of common-place nature, very pretty and very neat, always pleasing, but never imbued with ideality, or even grace. The "genre" subjects are also numerous, and the sculpture is in unusual profusion.

## MODERN FRENCH PICTURES.

ONE of the unfailing, unmistakable signs of the times, is the exhibition of modern French pictures recently imported and offered to public view at No. 106, New Bond Street, nearly opposite Phillips' Auction-rooms. The proprietor, M. Arrow-smith, has for some years resided in Paris, where he conducted the sale of pictures by living artists, or of the modern school by recently deceased painters. To a great portion of the public, the pictures exhibited as above will prove of considerable interest, inasmuch as the works of the French living painters always found a ready patronage among their own countrymen, and very rarely travelled into England, excepting when purchased abroad by our countrymen. The view of such works was necessarily contracted, and the English artists and amateurs who have never visited the annual exhibitions of the Louvre are to a considerable extent unacquainted with the talent of our neighbours in pictorial representation, excepting through prints or lithographs.

We hope a more liberal feeling will be exhibited towards this collection, than the vulgar and selfish coarseness which drove back the "troupe" of the "Théâtre Historique." We are disposed to welcome with generous hospitality the advent of foreign talent to our shores; and are fully convinced that the importance of its productions add to the riches and mental resources of the country. Notwithstanding the ability elicited in several of these works, our own school must gain immeasurably in comparison, and it is flattering to our national vanity that the present school of France seeks rivalry in the very elements that distinguish our own.

As historical subjects take the precedence, the first notice must be awarded to a picture by Müller, of half-length life-sized figures, from the story of Byron's "Haidée," in "Don Juan." The picture has abundant merit in the executive part, and the interest of the story is well portrayed in the countenances, but the artist can by no means pretend to rank with such men as Delaroche, Ary Scheffer, Ingres, and other acknowledged great living painters of France. The next in importance are a couple of busy scenes of interiors by Eugene Isabey, with marriage processions. The larger one is dedicated to the nuptials of Henri Quatre with Margaret de Valois, and is composed of a gorgeous assemblage of richly-attired figures. It is painted with a free hand, but somewhat slovenly in parts. A picture by Diaz, of the "March of the Queen of the Gipsies," is a successful sacrifice to colour. By Alfred de Dreux there is the richly caparisoned "Horse of Abd-el-Kader, with the Ethiop Groom."

The landscapes are clever—very much so in general effect. To analyse every work in this selection would be unnecessary, as the proprietor gives the most ready access to visitors, and there are many other pictures, particularly by Decamps and Vidal, which are of high talent.

The whole are for sale at prices affixed; and although we have stoutly, for some years past, given a determined opposition to dealers in ancient and fraudulent rubbish, we are always glad to encourage such as seek to aid the living painter by circulating his works among the community.



## MINOR TOPICS OF THE MONTH.

**THE EXHIBITIONS.**—We have taken some pains to ascertain how far the results of the recent Exhibitions have corresponded with those of the past year, and are gratified to find that, taking all things into consideration, our artists have no great cause for complaint. The Royal Academy, of course, has found no diminution in its receipts for admittance, and, we believe, a large majority of the best works on its walls has been purchased. The Old Society of Water-Colour Painters have admitted their ordinary number of visitors, but the sale of their works has decreased to some extent; while the New Society has considerably increased in both. The Report of the Society of British Artists is not favourable in either respect; a fact which may be perhaps accounted for in another way, than from the general depression in monetary affairs.

**MISS JENNY LIND.**—The concert given by this estimable and accomplished lady, for the benefit of the Hospital for Consumption, at Brompton, produced a sum far beyond the anticipations of the most sanguine; and, in consequence of this increased aid, the new wing of the building will be very soon proceeded with: there are now seventy-four patients in the Hospital: but it is intended to provide for two hundred and fifty. The Hospital is, as most of our readers know, a very beautiful structure—in the true old English style. When complete it will be one of the chief architectural ornaments of the Metropolis. The concert, which took place on the 31st day of July, was entirely free of all cost to the Hospital: Miss Lind having taken the entire responsibility, in which she was generously seconded by Mr. Lumley and the ladies and gentlemen who participated in the proceedings of the day. The concert-room was "full to overflowing": it was capable of containing 1000 persons seated; a thousand tickets were sold and fifty in addition for standing room: of these 1000, there were about 250 in the boxes, which were all let at ten guineas each: and nearly 600 tickets were disposed of at two guineas each, to "reserved seats." Among the audience were many clergymen and others who do not, upon principle, visit theatres, and who gladly availed themselves of that opportunity to enjoy a rare musical treat. The gratitude of the committee who conduct the affairs of the Hospital, has been conveyed to Miss Lind; and we have reason to know she has received exceeding pleasure from the announcement to name after her the first ward that shall be built in the new wing—which her generous assistance will enable them now to carry forward.\* The committee, farther, subscribed together a sufficient sum to procure a beautiful salver of silver—manufactured by Messrs. Smith, of Duke Street—upon which they engraved a picture of the Hospital:—finishing up the centre and west wing, now occupied, but leaving in skeleton lines the eastern wing, not yet in existence, but which (as we have intimated) will ere long be added to complete the structure. The engraving was followed by this inscription:—

"In the name of the sufferers relieved by her bounty, this humble memorial of one of her noble actions is presented to Jenny Lind, by the Committee of Management of the Hospital for Consumption, at Brompton, London, as a slight token of their esteem and gratitude, and in commemoration of the concert given by her on the 31st day of June, 1848. On which occasion, through the exertion of her unrivalled talents, 1,766*l.* were added to the funds of the charity, and a solid foundation laid for completing the fabric—the unfinished condition of which had attracted her generous sympathy."

The salver was presented to Miss Lind by a deputation of the committee: she expressed her thanks warmly—in good English—and her great pleasure that she had been the happy means of aiding a charity which she considered the best, as well as the most needed, of all the many charities of England. It is not the least gratifying part of this affair, that soon after visiting the hospital, and examining the whole of its arrangements with minute care, she was called upon to recommend to its protection a young countryman of her own, who had manifested indications of consumption: and to whom, of course, all the comforts and advan-

\* We may also mention that a similar compliment has been conferred upon Mrs. S. C. Hall, for her exertions in this particular matter, and also for her "long and frequent assistance" rendered to the Hospital.

tages of the hospital will be gladly and gratefully rendered.

**"THE LIVERPOOL AND LANCASHIRE ART-UNION."**—This fraudulent affair is still progressing unchecked, in direct defiance of the law, and in scorn of the Board of Trade, the Attorney-General, and the "Common Informer." Some time ago we made our readers aware of the nature of the proceedings of this "Society"—the precious concoction of dealers and men without pretension to capital. We described the picture—"well-known"—"The Shipbuilder, by Rembrandt;" its most tempting bait valued at 1500*l.*! and its other bait of the marble statue of "Prometheus," value 1500*l.*! (concerning which reference is made to our Journal for August, 1847); we also made note of the two coloured French lithographic prints, "in the first style of Art," to be presented to the subscribers; who are, farther, to have "the privilege of selecting their own prizes from the four exhibitions of London, Liverpool, Manchester, and Birmingham." The prospectus to which we then referred, and another copy of which is now before us, announces that the Art-Union is to be "drawn at the Concert Hall, Liverpool, early in the spring of 1848." Of course, no such drawing has taken place; but the parties who have got up the scheme are still canvassing for subscribers in various parts of England; and we understand have succeeded in entrapping a large number of the unwary. They have had their warning, however; and if they are silly enough to part with their money under such circumstances, they deserve to lose it. But the Board of Trade is bound to take cognizance of this matter; and we call upon them in the name of the artists and the public to prosecute the whole of the parties who carry on this iniquitous traffic—the "secretaries" and the "local agents." There is no sort of excuse for the Board's declining to interfere: all the necessary information may be obtained in an hour. Either there was, or there was not, a cause for calling upon the honourable and beneficial Art-Union Societies to procure charters—at enormous expense. Before these charters were obtained, they were either legal or illegal. This was always a question, but in the present case there can be none: a fraud is perpetrated openly and avowedly; and the Attorney-General should be forced to do his duty.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The balance-sheet of this Society for the past year has just been circulated among its friends and subscribers. From the statement put forth, we find that the sum of 844*l.* 13*s.* was distributed among fifty-five applicants for relief; an amount which absorbed all the funds at the disposal of the council. The donations and annual subscriptions for the period referred to were 597*l.* 17*s.*, and the total sum invested in the funds to December 31st, 1847, was 12,392*l.* 10*d.* We have so often urged the claims of this Institution to the patrons and professors of Art, that it would almost appear unnecessary to repeat one argument in its favour; and yet the matter is of such vital importance to artists themselves, whatever their present station and condition, that we feel bound to commend the Society once more to their consideration. There are doubtless many who, in all human probability, are never likely to become pensioners on its bounty, but who, nevertheless, by aiding its funds will "know the luxury of doing good;" others may themselves see a day of darkness, when the assistance they now afford will be recompensed to them, and received by them with thankful hearts, and in a spirit of comparative independence.

**LABOURERS' COTTAGES.**—We have selected five out of twenty designs submitted to us: but are unable to adjudge the premium until next month; when we shall engrave the one to which the award is made: the five selected bear the signatures of C. & A.; J. C. N.; J. M. M'C.; Utility; W. N. G. Some of the designs we have found ineligible or objectionable on the ground that they are not in accordance with the instructions; or of too costly a character. The artists not referred to above will perhaps have the goodness to send to our office for their designs: concerning which, however, we may have more to say next month.

**STATUETTES OF THE ROYAL CHILDREN.**—The statues of the four children of the Queen and Prince Albert, as the "Four Seasons," executed by Mary Thorneycroft, have been, on a reduced scale, produced in statuary porcelain by Mr. Copeland. They are beyond doubt the best specimens of the Art that

have been yet issued; exhibiting the recent improvements in the beautiful material, and the skill acquired by practice in bringing it to perfection. Our readers need not be told that four better subjects could not have been selected; some idea of their character may be formed from the engravings published in this journal; but, as will be readily believed, they are far more effective in "the round;" their height is about sixteen inches. The reduced copies were made by Mrs. Thorneycroft, and permission to multiply them was graciously accorded to Mr. Copeland by the Queen. The life-size statues are inconveniently large for most houses, but these copies may be received anywhere; they are sufficiently excellent to be welcomed in palaces, yet so little costly as to be accessible to cottages. There are tens of thousands by whom they will be coveted, not alone for their beauty as works of Art, but as likenesses of children deeply interesting and dear to a whole nation. They may grace the mansions of the aristocracy, but will also ornament the drawing-rooms of many of the humbler English homes.

**MR. H. A. I. MUNRO'S COLLECTION.**—This gentleman has removed from his house in Park Street, to No. 6, Hamilton Place, Piccadilly. Here his magnificent collection of pictures is seen in saloons appropriate to their consequence, and they have gained wonderfully in importance. The English school of landscape is exhibited in full perfection—of the best works of Turner, R. Wilson, and Bonington, which are congregated here. Many additions have been made, and the zealous patron is constantly adding fresh acquisitions of the old masters, and *chefs d'œuvre* of the modern painters.

**THE MONUMENT TO CAXTON.**—*The Builder* asks, and the question is echoed by *The Athenæum*, "What, in the name of fortune, has become of the project for the erection of a monument to Caxton in Westminster? Surely after so brave a commencement, it cannot have been allowed to drop? Perhaps one of the movers will favour us with a reply. There has been bad management somewhere. The steam which was got up at starting has not been turned to good account." We have ourselves a vivid recollection of a meeting at the Society of Arts, with Mr. Henry Cole as secretary, and a long list of "general committee" (some sixty, appointed from his list), among whom were many artists and men of letters, who are certainly not responsible for the issue, inasmuch as they were never consulted as to the appointment. We recollect our own prophecy too, that nothing would come of it—a prophecy fulfilled to the letter; but it has become absolutely necessary that the question put above should be answered.

**THE PRIZE LIST OF THE SOCIETY OF ARTS,** for the year 1849, will be found in our advertising columns. We have only to hope that care will be taken next year to avoid the errors which have been committed this. The Society has the power to do immense good; it has been striving to keep pace with the improving spirit of the age; but all its efforts will be of none effect, if private and selfish interests for personal gain are permitted to influence its councils. Steps must be taken to remove this impression, for it prevails very largely, and we believe not without good grounds. The confidence must be obtained, at any cost, of manufacturers, artists, students, and designers; and the public must be led to have full faith in its integrity. We know that many members of the council have been content to let matters take their course without interference and without inquiry. This must not be; they have incurred a responsibility from which they must not shrink; they lend their names to an undertaking which they thus pledge themselves to direct wisely and honestly; and they must act under the conviction that they will be called upon to account for their stewardship. The complaints of last year cannot but have reached them: they are so many suggestions for the future.

**MODERN GERMAN ART.**—We have inspected at 23, Newman Street, a picture the merits of which claim a notice in our columns; it is entitled the "Dream of Frederic Barbarossa." This famous German emperor was drowned, in attempting to cross a river on horseback while engaged in the Crusades; there is, however, a popular legend in Germany that he was spirited away, and that he still lives immured in some dark cavern, where he sleeps, but in a state of consciousness, mindful of all that takes place in his own country, which he will some day or other revisit when her troubles require his presence and services, and the throne



is in danger. The monarch is thus represented by the painter, sitting in a chair of stone, and resting his left arm and his head on a table of the same material; he is crowned, and dressed in the chain armour of the period, over which is thrown a long scarlet robe; a flowing beard of golden hair falls profusely over the breast; the distance is filled in with a numerous body of grotesque figures, who are amusing themselves by hammering a crown to pieces, and despoiling it of the gems. The subject, as well as the treatment of the picture, entirely belongs to the modern German School of Art; it shows very careful execution, and brilliant harmonious colouring. M. Woolff, the painter, is a native of Holstein; he exhibited the work at the Academy of Copenhagen, where it was so highly esteemed, that the Government, instead of purchasing it for the sum demanded, 150*l*., allowed the artist to retain it, and awarded him a pension of 100*l*. for three years. The political disturbances of the country have, however, prevented M. Woolff from reaping the reward of his talent; he has consequently brought his picture to England.

**CRADLE IN CARVED WOOD.**—We have already noticed the fact of Mr. Rogers having been appointed by Her Majesty to carve in *boxwood* the cradle for Her Royal Highness the Princess Louisa, and expressed our gratification that a work of such importance, and to be executed in so costly a material, has been placed in the hands of an artist who stands at the summit of his profession, and is eminently capable of doing what has not been done since the glorious period of the Renaissance in Italy. The style to be used is the Italian, slightly modified by a reference to some of the cradles forming accessories to early German pictures. Out of the numerous designs which Mr. Rogers has successively submitted to the inspection of Her Majesty, every alteration or suggestion in return has been for the better with regard both to elegance and propriety of purpose. From the sketch which Her Majesty has ultimately decided upon we anticipate much, and we may fairly predict the performance of a specimen of British wood-carving on which even the age of Gibbons would have looked with pleasure. Should the execution of the cradle equal its design, we trust we may be permitted to present to our readers a representation of it in the pages of the *Art-Journal*.

**THE NATIONAL GALLERY.**—We understand that Mr. Barry has submitted to the proper authorities a design for enlarging this edifice; the cost of the execution is not to exceed 50,000*l*.. According to this design, the entire front will be altered, and the building elevated one story. Judging from what Mr. Barry has done in this way at the Treasury, we cannot doubt but that a similar success will attend this undertaking if he be allowed to enter upon it. Almost any change in the "Gallery" would be an improvement.

**DRAYTON'S GLASS SILVERING PROCESS.**—We have had a cursory glance at some of the objects that have undergone this ingenious and beautiful process, which the crowded state of our columns this month will only allow us briefly to refer to. The subject is, however, of too much importance to be dismissed in a few lines; we shall hope to enter upon it at length in our next number.

**THE ARTISTS' ANNUITY FUND.**—A serious discussion has been for some time going on in this society in reference to alleged defalcations on the part of the secretary; the result of which, thus far has been, his "retirement" from the office. We trust that when his successor is appointed, care will be taken to provide ample security: this is the second time of such occurrence within the last few years. We cannot avoid thinking that the charge of incaution at least must be advanced against the committee: the sum deficient being by no means a small one.

**THE SOCIETY OF BRITISH ARTISTS.**—A memorial signed by a few of the members of this society has been forwarded to the Home Office, praying for a remission of the sentence upon Wrixon, the late keeper; the step is injudicious, and has, we understand, been so viewed by the society generally, who have in consequence had some painful differences with the members petitioning.

**STATUE OF SIR JAMES SHAW.**—This work, of which we gave a notice in our last number, has reached its place of destination, Kilmarnock, where it has been erected with all suitable honours.

**THE CARVED-WOOD BREAD-PLATTER, &c.**—Messrs. Joseph Rodgers & Co., of Sheffield, have written to correct our statement, which inferred

that they were not the manufacturers of the articles—the bread-platter and bread-knife handle, which appear among "Felix Summerly's Art-Manufactures." We learn that Messrs. Rodgers do produce these articles, and that they have been carved in their establishment from the models of Mr. Bell. We therefore readily and at once make the *amende* to this firm; a firm of high respect and unquestionable integrity. Our error proceeded from the fact, that the bread-platter was first exhibited as the work of Messrs. Phillips and Wynne, who did originally carve it, and we presume do so still. We were not aware that Messrs. Rodgers professed this branch of Art: in Felix Summerly's catalogue they appear only as "cutlers." As cutlers we had long known and recognised their ability: there is no reason why they should not be wood-carvers also.

**MACLISE'S HAMLET.**—The famous picture of the play scene in Hamlet, one of the prime treasures of the Vernon Gallery, has been recently touched upon to some extent by the accomplished artist: it has been therefore greatly improved. The figure of Ophelia, formerly the defect of the work, has been entirely repainted, and it is now exquisitely perfect in character; she looks upon the woe-stricken prince with sad misgivings of his sanity, yet with tender and loving sympathy. In its present state the picture may be justly classed among the highest and best productions of the age.

**THE KAFFIRS ILLUSTRATED.**—A series of drawings by Mr. G. F. Angus was recently exhibited at Mr. Hogarth's, in the Haymarket. They are principally figure subjects sketched among the various tribes inhabiting the South-eastern portion of Africa—the Amazulu, Amaponda, and Amakosa races; together with some landscape views of the Zulu country and Natal. The artist, it appears, passed twelve months among the natives of this uncivilised part of the globe, during which he had abundant opportunities of studying their physical appearances, costumes, and habits of life; and he has consequently produced a large number of most interesting drawings, exhibiting their characteristic manners in a remarkable degree. These drawings are most beautifully coloured and highly finished, and when transferred to stone, as intended, will make a singular and valuable publication. The work will also include several plates of the Botany and Entomology of Natal.

**SILVER MANUFACTURES.**—The indications of improved taste among our manufacturers are constantly occurring to us; the advance, though slow and somewhat restricted, is sure, and in a right direction—one which is based on sound principles that must ultimately result in complete success. In no objects of general use has this improvement been more marked than in ordinary silver articles, spoons, knife, and fork handles, of which we have recently seen some specimens by Mr. Higgins, of Hatton Garden, remarkable for their elegant simplicity, or elaborate and rich workmanship; manufactured too at a price which brings them within the reach of a class not absolutely wealthy. Instead of recurring to fiddles, and such matters whereon to base his designs, the party in question has had recourse to the beautiful forms of nature—the leaves and buds of the rose, and other flowering plants, which he has adapted to the best advantage, and executed with the greatest skill. He has also executed a pair of sugar-tongs, after the design by Mr. Rogers, which appeared in our Journal some three months back: these are exceedingly rich, and by no means costly, considering the weight of metal and the delicate workmanship required to produce them. The various patterns of the different articles submitted to us by Mr. Higgins induce a very favourable opinion of his taste and judgment as a manufacturer. They may, we are informed, be procured of any respectable silversmith, either in London or the provincial towns.

**THE PUBLICATION OF THE VERNON GALLERY.**—The "Art-Critic" of the *Observer* has ventured certain assertions concerning the engravings about to be issued in the *Art-Journal*. We should pay as little attention as any of our artist-readers to opinions or statements of his; but the Journal which, unfortunately for Art, gives circulation to them, has, as it ought to have, power and authority upon all other subjects, and is entitled to consideration and respect. The writer first affirms that the Committee of the Art-Union of London "have it in contemplation" to permit us to engrave for our Journal, the whole collection now exhibiting in Suffolk Street. Mr. George Godwin has settled

this matter by writing to the Editor, to say, "such permission was not given, and not asked for." It was marvellous ignorance indeed, that could have set such a rumour afloat. The writer then goes on to say, that the said committee should, before they accorded such a privilege (which they did not accord), have taken warning by the "commotion" excited in the "artistic world" by Mr. Vernon's grant to "the same publication;" that the artists are loud in complaints upon the subject; contending, that when they sold these pictures, they did not sell the copyright; and moreover, "they complain that their best productions are presented to the world so imperfectly in this publication, that their reputation is thereby greatly injured." It is rather amusing to find the "Critic" speaking thus of a series, not one of which has yet appeared, and only one of which is finished; but there is just as much truth in this part of the paragraph as there is in the rest of it; that is to say, none at all. The artists have made no "complaint," as stated; two or three may be displeased, but in nearly all cases, the artists, whose pictures are contained in the Vernon Gallery, are as anxious as we are to see engravings of them in the *Art-Journal*; and rejoice that Mr. Vernon adopted this mode of extending the fame of British Painters, and rendering their works gratifying and instructive to tens of thousands, to whom otherwise they would be as closed books. If, indeed, our engravings were to be "imperfect copies" of their "best works," and their reputations were to be "thereby greatly injured," they would naturally and justly complain; but they, each and all, know that we shall redeem our pledge, to engrave them in the best possible manner of which the Art is capable. Mr. Vernon knows this: he has seen every plate in its progress, and has expressed his approval in every instance. The Trustees of the National Gallery expect this, and have confidence in the issue; the Artists whose works are "in hand," have received conclusive evidence of the fact; and the Public will ere long be enabled to give as flat a contradiction as we do to the assertions of the "Art-Critic" of the *Observer*. The writer insinuates "injunctions" as a finale to his statement, on the ground that Mr. Vernon had no right to give that which belonged to him. Mr. Vernon we imagine knows better than he does, and Mr. Vernon never bought a single picture to which there was a reservation or right of any kind attached; and never would have bought a picture that was not his own to do with it that which pleased him best. He has given to us this important and valuable privilege: he did so on public grounds alone—to extend the influence of British Art and the fame of British artists. We are not likely to betray the trust he has reposed in us. It was given before the pictures were presented to the nation; and the step which Mr. Vernon took was approved by the Trustees, and sanctioned by them to the fullest extent. We are under infinite obligations to the "Art-Critic" who has rendered this statement—on our part—if not necessary, at least justifiable.

"Men's evil neighbours make them early stirrers,  
Which is both healthful and good husbandry."

\* We have before us at this moment several letters from artists whose works are in the Vernon Gallery; the majority of them are from members of the Royal Academy. The first writes, "I am delighted with the state of the engraving from my picture;" the second, "I have seen, at Colnaghi's, the etchings of the Vernon Gallery; they are admirable: I can only say I hope my picture will be engraved in a style of similar excellence;" a third, "I trust you will introduce my picture early, for I am ambitious of appearing under such advantages;" a fourth, "I congratulate you heartily on the boon Mr. Vernon has accorded to you; in reference to my pictures; I will give you any aid you may wish, for I am sure you will do them justice;" a fifth, "I beg you to insert my name among the subscribers to the Vernon Gallery, for though I shall have the series in your Journal, I wish the proofs also, for I am sure they will be very valuable;" a sixth, "I should like to make for you myself the copy of my picture, for I look forward with pleasure to your engraving it;" a seventh, "I have touched upon the copy of my picture, with which I am much pleased, and I am sure I shall be equally so with the engraving;" an eighth, "I approve of the engraver you have selected for my picture; but you need not have consulted me, for I should have been satisfied with your choice," &c. &c. &c.

## REVIEWS.

ROBERTS'S SKETCHES IN EGYPT AND NUBIA.  
Published by F. G. MOON.

In this, the eleventh part of this valuable series, we discover more distinctly than in antecedent parts the perfect sympathy of the lithographic treatment with the spirit of the original drawings. We may instance the subject, the "Hypæthral Temple at Philæ—called the Bed of Pharaoh." We have never seen lithography laid down as a base for tint with a result so triumphant. The natural textures are carefully constituted, and when transparency is the object, the lithographic depth assumes the prescribed hue in a manner as perfect as if the tint had been laid on in body. The subjects in this number are, the "Temple of Dandour—Nubia," the "Temple of Isis, on the roof of the Great Temple of Dendera," the "Pyramids of Gezeh," "Lateral view of the Temple, called the Typhonæum, at Dendera," "View from under the Portico of the Temple of Dendera," and the plate first mentioned. The view here presented of the Pyramids looks nearly north-west towards the Great Pyramid on the right, and is taken from some high rocky ground, near a fountain and some trees. In the pyramid of Cheops an opening appears on one of the sides presented to the spectator, but the proper entrance is on the other side. The pyramid of Cheops is truncated, while the apex of that of Cephrenes remains entire. This view is clearly intended to show the nature of the site of these stupendous structures. The average level of the limestone on which they stand is about 150 feet above the level of the Nile, and excavations occur not only under the pyramids, but they are everywhere seen in the stratified ledges of the rock, where they appear on the surface. The Temple of Dandour is one of the smallest temples in Nubia: it is situated on the western bank of the Nile, from the encroachments of which it is defended by a mole. The sculptors of this temple are of the time of Augustus, by whom it is supposed to have been founded. Its chief deities were Osiris, Isis, and Horus. The Hypæthral Temple is one of the most attractive objects in the island of Philæ, and seems to have been built with a view to present an imposing object. Of this relic Miss Martineau says, in the account of her visit to Egypt, "I found my party preparing to lunch on the terrace of the temple called Pharaoh's Bed. This temple was built with a view to its aspect from the river, and truly the Ptolemies and Cæsars have given a fine object to voyagers who gaze up at Philæ. We, who live in an English climate, can hardly reconcile our unaccustomed taste to an hypæthral building any where; the only building of that kind that we have at home being the village pound and walls without roof, not answering to our idea of an edifice at all. But I feel here, and at night, how strong is the temptation to abstain from roofing public buildings, when above the canopy of the clear air there are the circling stars to light them. When I saw this temple roofed with Orion and Aldebaran, I could ask for nothing better."

Another hypæthral temple, somewhat resembling the Bed of Pharaoh, stands on the roof of the great Temple of Dendera, and of this a view is afforded in one of the smaller plates. Nothing, however, is seen of the Great Temple, the eye being carried from the site to the remote distances of the desert. Of Tentyra nothing is here seen: the sandy surface presents no remnant of the ancient and once populous city which is entombed below. The ruins of the Typhonæum at Dendera stand on the right of the Great Temple, but much of it lies hidden under the ruins of the Arab huts, which during a lapse of centuries have been raised and suffered successively to resolve themselves into the simple element of their construction—the mud of the Nile. The columns of this temple are surmounted by hideous representations of the modern Typhon, or Evil Genius, whence Strabo gave to this temple the name of Typhonæum. The view from under the portico of the Temple of Dendera is of imposing magnificence, notwithstanding the low estimation in which the style of the work may be held. The work is of the Roman period, and the sculptures are as sharp and clear as if they were very recent. Every part of this temple is covered with elaborate ornamentation; and not only the sculpture but the painting remains wonderfully fresh.

In its progress this admirable work increases in

interest, and enhances the astonishment of the reader at the inexhaustible wealth of mysterious Egypt, in the monuments of those ages of its history which we must call "dark."

FRUIT-PIECE. Painted by GEORGE LANCE. Engraved by W. O. GELLER. Published by ACKERMANN & Co., and the Engraver, 4, Stanhope Place, Mornington Crescent.

This work is, strange to say, a novelty in Art; a very long period has passed since a subject of the class has been submitted to the engraver. Our "supply" indeed has of late years proceeded from France, chiefly in the shape of coloured lithographic prints; and we had almost despaired of seeing an example multiplied by good Art. Yet it is notorious that the best living painter of fruit is an English artist; nothing in modern times has been produced by the schools of Holland or Belgium at all equal to his works. It is an act of fine spirit which prompted Mr. Geller to select one of Lance's pictures as a theme for his art; the result is a very noble and beautiful print, rendering to the painter as ample justice as he could receive, in the absence of colour, in which he so completely surpasses all competitors. The subject under notice is engraved from a picture exhibited at the British Institution in 1847; it was painted for C. T. Maud, Esq., and was the centre of three entitled the Triograph. The composition is, as usual with the artist, fruit of various sorts with a vase introduced, the vase being a copy of one presented to W. J. Broderip, Esq., the distinguished magistrate and intimate friend of Mr. Maud. We trust this print will be successful, as it eminently deserves to be. As a work of Art it possesses great merit and much interest, while it does something like justice to works which, from their nature, can be but seldom multiplied.

STATUE OF HIS ROYAL HIGHNESS THE DUKE OF SUSSEX. Engraved from Slate, by E. H. BAILEY, R.A., in the Freemasons' Hall. By E. R. WHITFIELD. Publisher: SPENCER, Holborn.

This is a line engraving of a work well-known to thousands. It is a pure production of the distinguished sculptor; a striking likeness of the late Duke; and certainly presents him in a very favourable light to his friends and many admirers. As a free and accepted Mason his popularity was great; but he was also a cordial and gracious gentleman, and a ripe and good scholar. Such a memorial of him, therefore, is an acquisition of no inconsiderable value. The engraving is highly creditable to the artist: it is of value as a capital copy of a work in sculpture—a task never easy. The style is bold and manly, following the original with singular accuracy, yet minutely finished in all its details.

CHRONICLES OF THE CRUSADES. Published by HENRY G. BOHN.

This book forms a volume of the valuable and highly interesting series of works now in course of publication by Mr. Bohn, under the collective title of "The Antiquarian Library." It is constituted of the three most interesting contemporary Chronicles of the Crusades extant—two being devoted to the career of the lion-hearted Richard, and the third to that of Saint Louis of France. Of the first of these narratives Richard of Devizes is the author; the second is by Geoffrey de Vinsauf, and the third is by the Lord de Joinville; and is followed by an appendix containing a list of the knights who accompanied him to Palestine; an account of the knights of the household who accompanied him to Tunis; and an extract from an Arabian MS. containing the Saracenic account of the Crusade undertaken by Saint Louis. The Chronicle of Richard of Devizes was published in Latin under the editorship of the Rev. Joseph Stevenson, from which a translation was made by the Rev. Dr. Giles in 1841, of which this is an emended edition. The Chronicle of Geoffrey de Vinsauf differs in a very valuable particular from that of Richard of Devizes, inasmuch as it is the narrative of an eye-witness. This Geoffrey is believed to have been an Englishman by birth, but of Norman family, his remarkable name being probably derived from the subject of one of his treatises "De Vinis Fructibus, &c. conservandis."

The Chronicle of "Master Geoffrey" is one of the most entertaining and instructive narratives, that has of late been offered to the public, simply written, and with all the charm of truth. It opens with an account of Saladin and his immense army, the capture of Jerusalem and the Christians, together with a lively description of all the perils and hardships to which the Christians were exposed. The Chronicle commences in the year 1187, and terminates with the departure of Richard from the Holy Land in 1192. The writer lived until after the accession of John, and it is to be regretted that he did not continue his Chronicle, which in the form wherein it is now brought forward, will, we trust, be followed by other equally valuable and interesting records, as contributions to the "Antiquarian Library." These works are "edited" with considerable judgment and skill; and are altogether cheap beyond precedent.

SPECIMENS OF THE GEOMETRICAL MOSAIC OF THE MIDDLE AGES. By M. D. WYATT. Printed and Published by DAY & HAGHE, 17, Gate Street, Lincoln's Inn Fields.

We received this truly magnificent work too late in the month for us to do more at present than briefly to refer to it; we purpose to notice its extraordinary merits at some length in our next number. As a specimen of chromo-lithographic printing we have never seen anything to equal it in correctness of drawing and brilliancy of colour; to the ornamentist and block-printer of every kind the book will prove of inestimable value; none should be without it.

THE NAWAUB UKBAL UL DOWLAH, called the KING OF OUDE. Published by ACKERMANN & Co.

This little work affords some very nicely coloured representations of the Princes of Oude and their attendants; the drawings for which were made by a lady who was located in the same hotel with the Asiatic chiefs, during their visit to London, in 1838. We are anxious to recommend it for two reasons: first, on account of its own merits; and secondly, because the profits arising from its sale are to be devoted to the Hospital for Consumption, at Brompton.

BIBLIOTHECA LONDINENSIS. Published by T. HODGSON, London.

No library table should be without this valuable work, which gives, in classified order, a list of the total number of books of every kind published during the last thirty years, with their size, title, price, and publisher's name. It is a key to the literary history of the age, of incalculable advantage to the man of letters or of science.

MADONNA PIA AND OTHER POEMS. By J. GRANT. Published by SMITH, ELDER, & Co., London.

Two volumes of poetry in every possible variety of metrical composition, and on almost every topic calculated to inspire the muse, here exhibited most pleasantly by Mr. Grant. The best portions of his work are the Sonnets, which, without possessing the depth of thought and graceful expressiveness of Wordsworth, are yet of sufficient excellence to warrant the dedication wherewith the author compliments the poet laureate. In seasons of turmoil and excitement like the present, it is refreshing to take up a book which carries us for a time from the din of the world, and introduces us into the quiet simplicity of nature. Mr. Grant's volumes have had the merit of doing this. We ought not to omit to notice Mr. Mulready's charming designs, which form a frontispiece to each volume. The first illustrates a passage in the poem "Madonna Pia."

"There sat Pietra, staring spectral wan,  
And ghastly motionless as if he slept."

The other is from the "Pale Student:"

"Up! pallid dreamer! look on me!  
Mine are the joyous day and night."

They are both admirable compositions, as may be presumed, and have been excellently engraved on wood by Mr. H. Vizetelly.